

MUSICAL FETTER

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XII.—NO. 23.

NEW YORK, WEDNESDAY, JUNE 9, 1886.

WHOLE NO. 330.



HUMMEL MONUMENT AT PRESSBURG.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 330.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.	
Three Months.....	\$30.00
Six Months.....	40.00
Twelve Months.....	80.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, JUNE 9, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

WILLIAM J. BERRY,

Managing Editor.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 44 Lakeside Building, Manager.

PHILADELPHIA OFFICE: 150 S. 4th St., F. VIENNOT, Manager.

CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....	Chicago, Ill.
Mr. E. M. BOWMAN.....	St. Louis, Mo.
Mr. CLARENCE EDDY.....	Chicago, Ill.
Mr. H. G. UNDERWOOD.....	Milwaukee, Wis.
Mr. A. C. WHEELER ("NIM CRINKLE").....	New York.
Mr. HENRY CARTER.....	New York.
Mr. A. J. HOLDEN.....	New York.
Mr. A. A. PATTOU.....	New York.
Mr. S. P. WARREN.....	New York.
Mrs. C. F. TREBART.....	New York.
Mr. S. AUSTIN PEARCE, MUS. D., OXON.....	New York.
Mr. MAX MARZTEK.....	New York.
Mr. LEOPOLD LINDAU.....	New York.
Mr. A. R. PARSONS.....	New York.
Mr. EDGAR J. LEVEY.....	New York.
Mr. CONSTANTIN STERNBERG.....	New York.
Mr. EDWARD IRMANSUS STEVENSON.....	New York Independent.
Mr. H. E. KREHBIEL.....	New York Tribune.
Mr. GUSTAV KOBBE.....	New York Mail and Express.
Mr. HENRY T. FINCK.....	New York Evening Post.
Dr. LOUIS MAAS.....	Boston, Mass.
Mr. A. A. STANLEY.....	Providence, R. I.
Mr. W. WAUGH LAUDER.....	Eureka, Ill.
Mr. H. WOELLHAUF.....	Vienna.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adeline Patti.	Ivan E. Morawski.	William Mason.
Sembrich.	Clara Morris.	P. S. Gilmore.
Christine Nilsson.	Mary Anderson.	Neupert.
Scalchi.	Sara Jewett.	Hubert de Blanck.
Trebelli.	Rose Coghlan.	Dr. Louis Maas.
Marie Rose.	Chas. R. Thorne, Jr.	Max Bruch.
Anna de Bellocca.	Kate Claxton.	L. G. Gottschalk.
Etelka Gerster.	Maude Granger.	Antoine de Kontski.
Nordica.	Fanny Davenport.	S. B. Mills.
Josephine Yorke.	Janauscheck.	E. M. Bowman.
Emilie Ambre.	Genevieve Ward.	Otto Bendix.
Emma Thursby.	May Fielding.	W. H. Sherwood.
Teresa Carrefio.	Ellen Monteto.	Stagno.
Kellogg, Clara L.—s.	Lillian Olcott.	John McCullough.
Minnie Hauk.	Louise Gage Courtney.	Salvin.
Materna.	Richard Wagner.	John T. Raymond.
Albani.	Theodore Thomas.	Lester Wallack.
Annie Louise Cary.	Dr. Damrosch.	McKee Rankin.
Emily Winant.	Campanini.	Boucicault.
Lena Little.	Guadagnini.	Omond Tearle.
Murio-Celli.	Constantin Sternberg.	Lawrence Barrett.
Chatterton-Bohrer.	Dengrepoint.	Rossi.
Mme. Fernandez.	Galassi.	Stuart Robson.
Lotta.	Hans Balatka.	James Lewis.
Minnie Palmer.	Arbuckle.	Edwin Booth.
Donald.	Liberati.	Max Treuman.
Marie Louise Dotti.	Ferranti.	C. A. Cappa.
Geistinger.	Anton Rubinstein.	Montegriffo.
Furch-Madi,—a.	Del Puente.	Mrs. Helen Ames.
Catherine Lewis.	Joseph.	John Little.
Zélie de Lussan.	Mme. Julia Rive-King.	Emil Scaria.
Blanche Roosevelt.	Hope Glenn.	Hermann Winkelmann.
Sarah Bernhardt.	Louis Blumenberg.	Donizetti.
Titus d'Ernesti.	Frank Vander Stucken.	William W. Gilchrist.
Mr. & Mrs. Geo. Henschel.	Fredric Grant Gleason.	Ferranti.
Charles M. Schmitz.	Ferdinand von Hiller.	Johannes Brahms.
Friedrich von Flotow.	Robert Volkmann.	Myerbeer.
Frans Lachner.	Julius Riets.	Moritz Moszkowski.
Heinrich Marschner.	Max Heinrich.	Anna Louise Tanner.
Fredrick Lax.	E. A. Lefebvre.	Filoteo Greco.
Nestore Calvano.	Ovide Musni.	Wilhelm Junck.
William Courtney.	Anton Udvardi.	Fannie Hirsch.
Josef Staudigl.	Alcain Blum.	Michael Hammer.
Lula Velling.	Joseph Koegel.	Dr. S. N. Penfield.
Florence Clinton-Sutro.	Dr. José Godoy.	F. W. Riesberg.
Calixa Lavallee.	Carlyle Peteralea.	Emmons Hamlin.
Clarence Eddy.	Carl Retter.	Otto Suetto.
Frans Abt.	George Gemünder.	Carl Faeltten.
Fannie Bloomfield.	Emil Liebling.	Belle Cole.
E. E. Jacobson.	Van Zandt.	Paul Millocker.
J. O. Von Prochaska.	W. Edward Heimendahl.	Lowell Mason.
Edward Grieg.	Mme. Clemell.	Georges Bizet.
Eugene D'Albert.	W. Waugh Lauder.	John A. Brockhoven.
Lili Lehmann.	Hans von Bülow.	Edgar H. Sherwood.
William Candidus.	Clara Schumann.	Ponchielli.
Frans Rummel.	Joachim.	Edith Edwards.
Blanche Stone-Barton.	Samuel S. Sanford.	Pauline L'Allemand.
Thomas Ryan.	Franz List.	Verdi.
Achille Errani.	Christine Dossert.	

OUR esteemed Italian contemporary *Il Trovatore* cannot be called the most amiable of journals as far as its criticisms are concerned. Speaking of a recent performance in French of "*Il Trovatore*" at Batignolles,

our contemporary calmly observes: "The opera was not performed, but it was butchered. *Leonora* and *Fernando* were sung by young artists hardly more than passable, but as for the rest, including the conductor, they were a lot of hounds (*masse di cani*)." Very expressive, but indeed not very amiable. What would the critic of *Il Trovatore* have written had he been present at some of the Mapleson performances in New York last season?

WE have frequently taken to task the dramatic painters which dabble in matters musical without knowing exactly what they are about. An instance of a silly mistake may be pointed out in last week's issue of the *New York News Letter*, which has the following wise reflection on the American Opera Company:

As an illustration of how thoroughly American is the American Opera Company may be noted the renaming of Gluck's "*Orpheus*" to suit the presumed taste of the American public. This work has been known as "*Orpheus*" for pretty nearly a century, and in the days of our grandmothers there was scarcely an air so popular as "*Che Faro*." But in view, doubtless, of the better acquaintance of the American people with the very superior production at the Bijou Theatre in New York, in which Mr. Digby Bell appeared as *Jupiter*, the American version is called "*Orpheus and Eurydice*."

Considering that the "very superior production at the Bijou Theatre in New York, in which Mr. Digby Bell appeared as *Jupiter*," was simply an extravaganza on Offenbach's "*Orphée aux Enfers*" and not of Gluck's serious work which is given by the American Opera Company, the stupidity and ignorance which prompted the writing of the above squib can be adequately guessed at. Shoemaker, stick to your last!

THE growing interest for Wagner's music in this city is well illustrated by the arrangements made by several of our leading journals for covering by their critics the coming performances at Bayreuth this summer. In this matter the evening dailies have a great advantage over their morning contemporaries, for as the performances begin early in the afternoon there is, with the difference in time between here and Bayreuth, ample opportunity for the New York evening papers to publish full accounts of the representations in their last editions. Of our principal musical critics, H. E. Krehbiel will write for the *New York Tribune* about the Bayreuth performances, Henry T. Finck will telegraph to the *Evening Post*, and Edgar J. Levey will contribute letters to the *Commercial Advertiser*. These three friends will leave New York on the 12th inst. on the Elbe and intend to be in Bayreuth for one week from July 23 to assist at the two first performances of "*Parsifal*" and "*Tristan and Isolde*."

AMERICAN COLLEGE OF MUSICIANS.

ON Tuesday, June 29, in the city of Boston, there will be begun a work which, in its beneficent influence on the future of musical art, we conceive to be the most important and therefore the most deserving of success of any movement thus far inaugurated in the musical history of this country. On that date will be held the first examinations for diplomas and membership in this much-talked-of organization. There are many, doubtless, who anticipate a grand rush of candidates to these first examinations to prove that they are thoroughly up in all the items which constitute a sound musical education. We do not count ourselves among this sanguine class. We are rather conservative and predict that there will be a small beginning, that there will possibly be a half a score, perhaps fewer than that, who will toe the mark at this first examination, but we do anticipate from this small beginning that we shall witness a steady growth until it shall come to be a public demand that all those who solicit patronage as teachers of music shall be able to exhibit a diploma from the College of Musicians, or from some school of music whose graduation standard of attainment shall be as high as that of the College of Musicians. We are informed that already several prominent schools of music have announced their intention of conforming their standard to that of the American College of Musicians, and one school has gone so far as to request that so soon as it can be brought about, a Board of Examiners shall be deputed from the American College of Musicians to conduct the graduation examination of the pupils of that school. That is evidently an honest institution, and its name will be mentioned in these columns as soon as we are properly authorized. If all the conservatories and schools of music would adopt the College of Musicians' standard, as they might easily do without compromising their independence in the least degree, the grand work would hasten to its fruition at a much more rapid pace. But, like all reformatory movements, this will probably come about by slow degrees, requiring the most persevering patience on the part of its friends and supporters. Indeed, an amount of work has already been done in a quiet unobtrusive way which is little

short of wonderful. One small section of this work in connection with the pianoforte examination may be seen at Schirmer's (the music of item 1 of the demonstrative examination, a beautifully printed folio of thirty pages or more), which shows at a glance the thoroughness which is going to characterize the pianoforte examinations. This music presents an epitome of pianoforte touch and technic, and he who successfully passes its not unreasonable tests may be safely accepted as a soundly prepared pianist and teacher of technics. Who compiled it does not appear on the printed copy, but that matters little to the candidate or the public; its admirable adaptation to the work is the main thing, and that demonstrates the hand of a master.

If all the six departments shall be as well armed as the pianoforte department, the claim of the American College of Musicians to the loyal support of every conscientious musician in the country will be amply demonstrated. The board of examiners is composed of high-minded capable musicians, and it is apparent that they are laboring zealously to do something worthy of themselves and of their day and generation. We bid them godspeed.

NOTE.—Intending candidates should address the secretary, Robert Bonner, No. 60 William street, Providence, R. I., for application blanks. All applications must be filed two full weeks prior to the examination.

METROPOLITAN OPERA-HOUSE ENGAGEMENTS.

IT is rather difficult for weekly journals to secure what is called a "beat" on their daily contemporaries. Yet THE MUSICAL COURIER has on many occasions been successful in giving its readers musical news of importance, which could not before have been found in any other paper. Through private cablegrams just received by us we learn of the following engagements made by Edmund C. Stanton for the coming season of opera in German at the Metropolitan Opera-House: Dr. Barth, first baritone of the Royal Court Opera of Dresden; Frl. Alice Martin, the youthful dramatic soprano and prima donna from the same theatre, who last season alternated with Frl. Matten in the impersonation of all important dramatic soprano roles of the Dresden repertory. Mme. Schroeder-Hanfstängl, the excellent prima donna of the Frankfort Opera-House, and well remembered in New York from the first season of German opera under the late Dr. Damrosch, has been secured from the first of January next to the end of the season. Her principal appearances will be in "*Aida*" and "*Huguenots*," both of which operas are to be brought out by the management in perfect style during the second half of the season. Mme. Hanfstängl cannot arrive before January 1, as her contract binds her to the Frankfort management up to that date.

The new tenor engaged by Mr. Stanton is Zobel, from the Landes Theatre, of Prague, a great Wagner singer in every sense of the adjective, he being six feet two inches tall and the possessor of a big, healthy and fresh voice. These are the only engagements of importance made by Mr. Stanton up to the 6th inst. Any further new ones will be promptly telegraphed to THE MUSICAL COURIER and given to our readers.

—At the Bijou Opera House next Sunday evening a rich and varied entertainment will be given for the benefit of Frank Farrell, who has been lying dangerously ill for some time. The list of volunteer artists embraces John A. Mackay, R. E. Graham, De Wolfe Hopper, Francis Wilson, Roland Reed, Louis James, Marie Wainright, Bertha Ricci, Pauline Hall, Minnie Madder, Joseph Grismer, W. S. Harkins, Signor De Novellis, Jesse Williams and the combined orchestras of Wallack's Theatre and the Bijou Opera-House.

—A son of ex-Judge Fullerton, of New York, has just completed a new three-act opera, and arrangements are being made for its production next fall with great splendor and a strong cast at the West End Theatre, London. Mr. Fullerton is already favorably known to the London public by his comic opera, "*The Lady of the Locket*," which ran for nearly two hundred nights at the Empire last season. Those who have heard the music and seen the designs for the costumes of the new work anticipate a great success. It is entitled, "*Waldemar, the Robber of the Rhine*." The book has been written by Maurice Barrymore, the well-known dramatist and actor, and the lyrics by William Beatty Kingston, foreign editor of the London *Daily Telegraph*. The principal parts of "*Waldemar*" have been written and composed with a view to their interpretation by Miss Florence St. John and Hayden Coffin. The opera will be brought out in Vienna, in German, very shortly after its production here. The costumes, seventy-five in number, have been designed by Percy Anderson after considerable research and study in Germany for this special work, and are of great beauty and originality. The scene is laid in a castle on the Rhine. The old rollicking German life forms a highly picturesque *mise-en-scène*. There is a valse song in the second act and also a brigand's song which ought to make a hit. An excellent love duet in the last act savors of grand opera.

M. T. N. A.

Mr. Capen Speaks Again.

BOSTON, May 30, 1886.

Editors of The Musical Courier:

YES, I met your representative on Friday. It was a very busy day with me, but we managed to "rush down" some pure, unadulterated Apollinaris water at Clark's—nothing else I assure you—and then we attended to business. As I found your representative a most genial and practical interviewer, I must have given him all the information he desired regarding the *raison d'être* of my previous letters. Interesting, is it not? You desire to know if I owe Mr. Lang any "grudge" that caused me to write as I did about him. Certainly not. The only man in Boston against whom I owe a grudge is a sort of a "sho-fly," but he has a fine voice, and hard work on Mr. Charles R. Adam's part has given him a good method, so I can always criticise him favorably when he sings in public. True, I owe him a "grudge," and a good big deep one it is, but no sagacious critic will be unfair in the treatment of his worst enemy. Is it possible that the correspondent to whom you referred thinks I owe Mr. Lang a grudge? How absurd. It is true that Mr. Lang expressed a wish that I should not bow to him when I met him on the street, but either his conversation regarding this was of a Pickwickian character, or else he—Boston's favorite pianist, you know—intended a joke. At all events he did solicit that I should raise a boycott—fact, I assure you—but a desire to be boycotted should always be regarded in the light of a joke. Why, only a few weeks previous to this we had been the best of friends. He wrote me a number of very flattering letters about some compositions of mine. I never could read Mr. Lang's letters, but an expert informed me of their contents, and the idea I formed was that Mr. Lang regarded me as a most excellent musician who was in danger of becoming a critic, and that he desired my good will. He has it, and always will have it. He invited me to his house, and after several pressing invitations on his part I succeeded in accepting one. I visited and dined very moderately. He was anxious for me to assist in editing a musical journal in Boston.

Not long afterward he played in the Music Hall. He not infrequently plays in the Music Hall, and it is the only bad habit to which he has the reputation of being addicted. I remember how kindly he had complimented me in calling me an honest and intelligent critic, and so I did my best to keep up my reputation with him, for I knew it to be a good one. The verdict was unfavorable. The views which I had obtained of Wenzel, Paul Papperitz and Reinecke were not at all congenial with those of Mr. Lang, and so he sent a request by a mutual friend, a well-known artist, that I should raise a boycott. Then he sent for the mutual friend and said he had made a mistake in attempting to interfere with the duties of a critic; but the boycott will continue, except so far as the gentleman's pianoforte playing is concerned. Who is Mr. Lang? You never hear of him in New York and Brooklyn, for when he played before the Brooklyn Philharmonic Society some years ago he was altogether too severely criticised to admit of his ever appearing there again. He had a similar experience, only worse and more of it, in Berlin. He has seriously threatened to sue the *Home Journal*. What for? I regret that my gentlemanly treatment of Mr. Lang whenever I have met him has proven so unacceptable that he desires it to be discontinued. I have always spoken highly of the gentleman as conductor of the Apollo Club, but I do not see how he can expect any very intelligent critic to be at all enthusiastic about his pianoforte playing, and respecting this neither bribes nor invitations to dine out, nor friendly letters, nor requests that I should raise the boycott, nor refusals to advertise, nor anything else that the popular gentleman might, could or would do, will have their effect in preventing me from expressing my honest opinion as a musician in my professional capacity as critic. "Who is Mr. Lang?" What an absurd question for your representative to have asked. No pianist in Boston has so many lady admirers as Mr. Lang, and they all say his "interpretations are perfectly lovely," that "he plays with so much soul, you know," and has such a "poetic touch." Bless their dear hearts, they mean well, but it's the old story—"where ignorance is bliss 'tis folly to be wise."

Regarding the Music Teachers' National Association, I saw Paine last night. The report that he will take part in the ensuing convention is untrue. One of his works will be performed and this will prove a sufficient honor to the program of the convention, but he will not be present to conduct the work. The convention will be a success, at least we hope it will, but look at the following list of names as classified. Funny, is it not?

CLASS I.

Representative members of the M. T. N. A.

Albert A. Stanley.....Providence, R. I.
C. L. Doll.....Montgomery, Ala.
S. Freidenrich.....San Francisco, Cal.
W. E. Chandler.....New Haven, Conn.
Mrs. A. G. Parker.....Ocala, Fla.
E. A. Schultze.....Atlanta, Ga.
H. S. Perkins.....Chicago, Ill.
G. M. Cole.....Richmond, Ind.
E. M. Sefton.....Cedar Rapids, Ia.
R. DeRoode.....Lexington, Ky.
William MacDonald.....Lawrence, Kan.
H. Kotzchmar.....Portland, Me.
Arthur Foote.....Boston, Mass.
J. H. Hahn.....Detroit, Mich.
C. H. Morse.....Minneapolis, Minn.
J. M. North.....St. Louis, Mo.
A. E. Greenhalgh.....Jersey City, N. J.
H. K. Palmer, 367 Broadway.....New York City.

W. H. Neave.....Salisbury, N. C.
W. H. Dana.....Warren, Ohio.
Z. M. Parvin.....Salem, Ore.
Thomas A. Beckett, 1541 North Nineteenth-st.....Philadelphia, Pa.
H. C. MacDougall.....Providence, R. I.
Otto Müller.....Charleston, S. C.
J. Alleine Browne.....Independence, Tex.
M. S. Downs.....Memphis, Tenn.
P. J. Tucker.....St. Albans, Vt.
F. C. Hahr.....Richmond, Va.
J. C. Fillmore.....Milwaukee, Wis.
E. A. Smith..... Fargo, Dak.
Edward Fisher.....Toronto, Ont.
Theodore Presser, 1004 Walnut-st.....Philadelphia, Pa.
S. B. Whitney.....Boston, Mass.
W. F. Heath.....Fort Wayne, Ind.
Max Leckner.....Indianapolis, Ind.
S. N. Penfield.....New York.
Ernst Eberhard.....New York.
Calixa Lavallée.....Boston, Mass.
F. B. Rice.....Oberlin, Ohio.
A. R. Parsons.....New York City.

CLASS II.

Representative musicians who are independent of the M. T. N. A.

Theodore Thomas.....New York.
John K. Paine.....Boston.
Carl Baermann.....Boston.
Raphael Joseffy.....New York.
Leopold Lichtenberg.....Boston.
William Gericke.....Boston.
George W. Chadwick.....Boston.
Carl Zerrahn.....Boston.
Richard Arnold.....New York.
P. S. Gilmore.....New York.
B. Listemann.....Boston.
B. J. Lang.....Boston.
Michael Banner.....New York.
Gustav A. Hinrichs.....New York.
S. B. Mills.....New York.
F. L. Ritter.....Poughkeepsie.
E. Catenhusen.....Milwaukee.
J. H. Rosewald.....San Francisco.
Richard Hoffmann.....New York.
George L. Osgood.....Boston.
Frank Van der Stucken.....New York.
F. Von Inten.....New York.
Ernst Szemelenyi.....Baltimore.
W. Edward Heimendahl.....Baltimore.
Adolf Neuendorff.....New York.
Asger Hamerik.....Baltimore.
Henry Schradieck.....Cincinnati.
Armin Doerner.....Cincinnati.
Achille Errani.....New York.
Caryl Florio.....New York.
Constantin Sternberg.....New York.
Frederick Brandeis.....New York.
Anton Seidl.....New York.
J. A. Brockhoven.....Cincinnati.
W. J. Dietrich.....New York.

Further comment were superfluous. By the way, in justice to Mr. Lavallée, I should state that he proposed the name of Mr. B. E. Woolf as essayist on musical criticism before the convention.

So Mr. Lavallée informs me. The proposition was opposed because Mr. Woolf had been unfriendly (?) in his criticisms of Mr. Lang. Nevertheless one of Mr. Lang's former pupils, and a member of the M. T. N. A., called at the *Gazette* office on Saturday and strenuously urged that the *Gazette* should publish an editorial upon the convention. The influence of the *Herald* has been promised; it is not yet secured, but the *Home Journal*, *Transcript*, *Gazette*, *Traveler* and *Advertiser* are still silent. These papers should be informed that at the convention in New York last year the reports that appeared in the New York papers were mostly furnished by officers of the association and not by the regular reporters. Truly yours, C. L. CAPEN.

[We are not able to state how the reports of last year's M. T. N. A. meeting in this city were furnished to the *Times*, *Herald*, *Sun* and *World*, but the reports that appeared in the New York *Tribune* were written by Mr. H. E. Krehbiel, the musical editor of that paper.—EDITORS MUSICAL COURIER.]

The Hummel Monument at Pressburg.

ON the 14th of November, one hundred and seven years ago, the celebrated composer, Johannes Nepomuk Hummel, was born in Pressburg. He received his first instructions from his father, who was a thorough musician, and was appointed director of the orchestra at a theatre in Vienna. At that time young Hummel was seven years of age, and created quite a sensation, attracting the attention of even Mozart, who was so delighted with the child that he took him to his own house to educate him. How often and with what regularity he received lessons from Mozart cannot be ascertained; but as Hummel had to play all the music for Mozart, there is no doubt that he was benefited greatly by being in the company of the great master.

He remained with Mozart until November, 1788, and then went on an artistic tour lasting six years. Upon his return he was highly recommended by Joseph Haydn, and accepted a position with Prince Esterhazy. In 1811 he returned to Vienna, and occupied himself in giving piano lessons until 1816, and in that year he accepted a position in Stuttgart, which he exchanged for one in Weimar, where he died suddenly, October 17, 1837.

He had acquired for himself a great and celebrated name, not only as a musician, but also as a composer; and at the present day Hummel's works, though somewhat antiquated, are considered pianoforte classics. As a performing artist he continued in the manner of Mozart, and combined a noble delivery with a brilliant technic, and he was the founder of the modern school of

virtuosi. He had great talent for improvising, and was no doubt one of the best composers of instrumental music of his day.

In 1878 it was decided to raise sufficient money by means of concerts to erect a monument to Hummel at Pressburg. Franz Liszt, Hans von Bülow, Anton Rubinstein, Count Zichy, Joachim, the Meiningen Orchestra, Saint-Saëns, D'Albert, Hummel's great pupil, Ferdinand Hiller, and many others contributed to make these concerts a success.

The designs for the monument were prepared by Prof. Victor Tilgner, of Pressburg, and the committee made arrangements with him for the execution of his work. A short time ago he delivered his first model, which is represented on the title-page of this week's issue of THE MUSICAL COURIER. The monument will probably be completed this summer.

This design consists of a Hermes column, the upper part of which is formed by a bust of Hummel, from which wreaths are suspended. On the base a cherub reposes, reading notes from the sheet of music in his hand. Another cherub, at the side of the column, is represented as calling the attention of the first to the bust of the composer. A lyre ornamented with laurel rests against the other side of the column. The bust will be cast in bronze, double life-size and the wreaths will be made of copper, fire-gilt. The column, cherubs, base, &c., will be of the finest Carrara marble. The cherubs form a charming group which is highly creditable to Professor Tilgner.

FOREIGN NOTES.

....Only 13,000 marks (\$4,250) have so far been contributed to the erection of a Wagner monument at Leipsic, his native city.

....Jules Massenet is composing a new opera entitled "Pertina." Such is the name of the heroine of the work, who pertinaciously interposes her own magically-endowed person between the hero and his fiancée.

....Faure, the famous French baritone, no longer cares to sing in opera. He is now sixty-six years old, and, besides what he has saved from his professional earnings, has rolled up a good fortune as a connoisseur of paintings.

....Mr. Ambrose Austin announces four Patti concerts, at prices from 2s. to 5s., at the Royal Albert Hall, London, on the afternoons of June 5, 23, and July 3, 14. These, so far as is known, will be Patti's only appearance in London this season.

....The opening of the Haydn monument in Vienna has been postponed. It was originally fixed for March 31, the composer's birthday. The proposed position has also been altered from the gardens of the Esterhazy Palace to the wide thoroughfare leading to the Western Railway Station, a very effective site.

....A despatch from Constantinople, dated 30th ult., says: The United States Minister and Mrs. Cox, Mr. Cargill, and the German Ambassador and Mrs. von Radowitz were entertained at dinner to-day by the Sultan. The Sultan showed Mr. Cox some American views sent direct by President Cleveland. The celebrated Wilhelmj played a few selections on the violin, and one of the princes, six years of age, gave a creditable performance on the piano.

....Messrs. Joseph Dupont, the great conductor, and Lapisida, the Brussels manager, were appointed to the direction of the Theatre de la Monnaie, Brussels, by the city authorities. According to the request of the new directors the annual subsidy of the city is increased from \$20,000 to \$23,000. The new directors have obligated themselves to maintain the former pay of the orchestra and to furnish for the benefit of the best pupils of the evening schools free tickets to the amount of \$3,000. We predicted this selection among the different claimants for the direction a few weeks ago.

....The London *Figaro* gives the following estimate of Brahms's latest work, his symphony in E minor, which was produced for the first time in London at a recent Richter concert:

Richter introduced on Monday a legitimate novelty in Brahms's new symphony in E minor, No. 4. The program was otherwise composed of more or less familiar works, including the "Anacreon" and "Tannhäuser" preludes, some Liszt songs for Miss Lena Little, and the "Waldtänzer." But the interest of the concert centred chiefly in the new Brahms symphony, which was ably directed by the great Viennese conductor, and was most admirably played by the orchestra. Richter apparently led the symphony without book, a feat which, to one who almost invariably not only learns by heart the works he produces, but also before the production takes care to master the intentions of the composer, is in itself nothing new. There was some difficulty as to the band parts, which are yet unpublished. But Brahms and Richter are close friends, and the conductor was therefore able to obtain the loan of the parts from the publishers.

The new Brahms symphony is in many respects remarkably free in form. It has no scherzo, its last movement is not on the model usually followed, and its fine first movement is as notable for its wealth of thematic material as for the development and elaborate treatment of the subjects employed. The slow movement is a veritable melodic gem. Even at first hearing it was followed with ease by the auditors, and as played by Richter's orchestra it delighted everybody. In place of the scherzo Brahms has a movement *allegro giocoso*, in what the able analyst describes as the "rondo sonata" form. What is intended to be implied by this term is probably the constant recurrence of the first or principal subject, usually with some difference of treatment, and effectively contrasted with three or four subsidiary subjects. The last movement is a *passacaglia*, a brief theme being subjected to a large number of variations. The effect at first hearing is somewhat patchy, but the analyst comforts us with the suggestion that it is all right "to the eye of the score reader, if not to the ear of the listener." At any rate, the symphony in E minor is a remarkable work, which was thoroughly appreciated, even if parts of it could not be completely understood, by last Monday's audience.

The symphony is to be produced in New York at one of the first of next season's Philharmonic Society concerts under Theodore Thomas.

PERSONALS.

ERRANI'S INVITATION.—Among those in this city who received an invitation to attend the wedding of Mme. Patti to Ernesto Nicolini, which will take place at Swansea to-morrow, is our friend Achille Errani, who was the first *Alfredo* to Mme. Patti's *Violetta* in Philadelphia in 1861.

KELLOGG.—Miss Clara Louise Kellogg, according to cable despatches, safely reached London on the 5th inst. Oh, that she would stay there to delight the English.

TWO VETERAN BASSOS.—The two veteran bassos of the Berlin Royal Opera-House, Messrs. Fricke and Barth, retired from active service at the close of this season on the 1st inst. They will be pensioned by the government for the rest of their life in acknowledgment of their splendid services to musical art and the Royal Opera-House for the last thirty years.

MARIE ROSE.—Mme. Marie Rose recently sang to the Dublin Trinity College students, and was afterward dragged home by the boys. In the scuffle Col. Henry Mapleson had his new hat knocked over his eyes with his own stick, and eventually found himself on his back in Grafton-st.

MME. HAUKE.—Mme. Minnie Hauk, instead of visiting Europe this summer, will undertake a concert tour, a portion of which will cover the principal towns on the Pacific Coast. It is probable that the performances will be in form of "costume-concerts," but nothing has been finally decided in this respect.

BROKE HIS ARM.—Tivadar Natchez, the violinist, has, it is stated, broken his arm, owing to a fall from a tricycle.

MR. EDDY'S PLAYING.—The Quincy, Ill., *Daily Journal*, in speaking of Clarence Eddy's opening of a new organ at that city, breaks forth into the following rhapsody about his playing: "To sum up Clarence Eddy's organ playing into one word, it is marvelous. He had a splendid instrument at command and from it produced the most entrancing melodies. Whether in melody as sweet as the song of a bird in the wildwood sung to the accompaniment of a silver-tuned brooklet dimpling over moss-washed pebbles, or in a storm fantasia in which could be heard the great organ of eternity playing from the world's end to the world's end, the music was exquisite, charming, entrancing, magnificent! The pipe organ is the king of instruments, and Clarence Eddy is its master."

RUBINSTEIN'S RECITALS.—Rubinstein's historical pianoforte recitals have proved as immensely successful in London as they have done in all the other cities where they have been given so far. A London paper mentions, as characteristics of Rubinstein that he is still an ardent smoker, and spends a couple of hours every day in practice, and that he is the first concert-giver for twenty years who has enabled the ticket speculators to sell stalls at St. James's Hall at a premium of 100 per cent. Half-guinea seats in rows A, B and C, from which the hands of the pianist on the keyboard are visible, were lately offered at a guinea each.

SEMBRICH'S SUCCESS.—Mme. Marcella Sembrich has met with great success at the Kroll Theatre, Berlin, where she appeared in "Lucia" and "Traviata." The critics of the German capital are unanimous in their praise of Mme. Sembrich's voice and method.

MISS PINNEY.—Miss Jessie Pinney, the charming young pianiste and able teacher, left New York on last Saturday for Switzerland, where she will spend her summer vacation.

HALÉVY.—Halévy's birthday anniversary occurred on the 24th ult., and on the same day at the Paris Grand Opera the five hundredth performance of his greatest work, "La Juive," was given. The bust of the composer was decorated with laurel wreaths and Duprez, the first *Eleazar*, read a poem written for the occasion.

RUBINSTEIN'S DONATIONS.—Rubinstein before leaving Paris, and after having given there three gratuitous concerts for charitable purposes, with his well-known lavish generosity donated two thousand francs each to the widow and child of the late Theodore Ritter, the Pasteur Institute, the Musical Artists' Association, the Orphan Asylum of the Abbé Roussel and an unnamed artist.

VON BÜLOW.—Hans Von Bülow is back in Frankfurt, where he has resumed his pianoforte teaching at the Raff Conservatory, and the number of pupils that flock to him is greater than ever.

LISZT.—Liszt is back in Weimar, where he will spend part of the summer up to the beginning of the Bayreuth performances. Last week, however, he attended the *Allgemeiner Deutscher Musikverein* meeting at Sondershausen, and on Whitsunday he will be at Cologne for the Netherlandish musical festival. He looks hale, and his recent triumphs in England do not seem to have disagreed with him.

MME. HASTREITER.—Mme. Hastreiter has for some time been complaining about unfair treatment at the hands of the management of the American Opera Company, and the troubles were made public last week at Chicago, where the otherwise successful season was marred by squabbles. The points Mme. Hastreiter alleges in her complaint are that her portrait did not appear with those of other members of the company. Mathilde Phillips was substituted for her in the role of *Orpheus* in St. Louis. There is trouble between the company and Hastreiter over the contract for next year, and it is more than probable that she will sign none, and Mrs. Thurber has not the friendliest feelings for

Hastreiter. The course of an operatic singer never yet ran smooth.

DEATH OF HENRY HAVEMEYER.—Henry Havemeyer, aged forty-eight years, died last Wednesday, June 2, at his summer residence at Babylon, L. I. His death was quite unexpected, he having been in apparent good health when he was suddenly seized with heavy hemorrhages of the lungs, to which he succumbed. Mr. Havemeyer was the son of Mayor Havemeyer, who, at his death in 1873, left him quite a fortune, which was still further increased through several happy ventures by the son. Mr. Havemeyer was very fond of music, of a generous character, a liberal patron of art, and was an enthusiastic member of the German Liederkreis, having been the president of that society in 1878. His funeral took place from his residence, No. 748 Fifth-ave., last Saturday, at ten a. m., and was attended by a large number of friends. The male chorus of the Liederkreis attended in a body and greatly added to the impressiveness of the funeral services by their masterly rendering of two chorals under the effective leadership of Mr. Rheinhold L. Herman.

HOME NEWS.

—The completion of a new comic opera entitled "One Thousand Ems" is announced. The libretto is by Mr. Myron Bernard and the music by Mr. Charles Lanback.

—Bernardus Bockelman, the pianist, assisted by the New York Philharmonic Club, gave a musical soiree on the 3d inst. and a matinee on the 4th inst at Miss Porter's Young Ladies' School at Farmington, Conn., when two fine programs were artistically rendered.

—At the ceremony of the laying of the corner-stone of the Arion Society's new building (Fifty-ninth-st. and Park-ave.), which takes place on Saturday, a new festival hymn for male chorus and military orchestra, by Mr. Frank Van der Stucken, will be performed under the composer's direction.

—The price of admission at most of the city theatres now open has been reduced for the summer to fifty cents, a wise action on the part of the managers. A reasonably good seat can generally be obtained for that sum. At the Fifth Avenue Theatre, during the remainder of the run of "The Little Tycoon," the best seats will be sold for \$1.

—When Colonel McCaull announced to present Audran's "Crowing Hen," with the composer's orchestration, he came nearer to violating his word with the public than he had ever previously done, as the orchestra parts only arrived from Paris on Saturday morning and the opera was advertised for the same evening. With a long rehearsal on Saturday the members of the orchestra became familiar with the composer's music, so that the opera was given exactly as promised. Mr. McCaull, however, fearing that there would be some delay in receiving these parts, had another orchestration prepared, so that in any event the production would not be delayed.

—"The Bridal Trap," which was presented at the Bijou Opera-House on Decoration Day for the first time, is a version, rather free and therefore all the more admirable, by Sidney Rosenfeld, of Audran's new operetta, "Serment d'Amour." Mr. Rosenfeld has followed the original book so far as the story is concerned, but, besides eliminating a good deal of the questionable material in the lines, he has written lyrics which are entirely new. This work puts him in a better light than he has yet appeared in New York. The forces employed in the representation are entirely inadequate to do justice to Audran's pretty music. The lovers of Roland Reed's original style of comedy, however, of course, were delighted by his funny acts.

—A bit of detective work, which illustrates how small the world is now, has been developed in Chicago. Last week Mayor Harrison received a formidable-looking document, the envelope of which was nearly a yard long. The contents of the document were a statement by Solomon Finkelstein, of Pultava, Russia, to the effect that he was the owner of a violin made in 1833 by a master violin maker of Germany. The violin disappeared from Pultava in 1881, and at the same time Isaac Horovitch failed to appear about the village inn. Mr. Finkelstein assured the mayor that he was confident both Horovitch and the violin were in Chicago. The matter was placed in the hands of detectives and they found both the man and the fiddle. Horovitch gave up the instrument willingly, saying it had only been borrowed.

—Little is known about Gilbert and Sullivan's forthcoming comic opera, "The Khédive." It will probably be introduced simultaneously in New York and London, and November 1 is said to be the date. The performers in New York will include many members of Mr. Stetson's "Mikado" company, who recently returned to England, and both George Thorne and Geraldine Ulmar will be in the cast. The parts will be distributed and the rehearsals will be held in the Savoy Theatre, Mr. D'Oyly Carte's London house, and in respect to scenery, costumes and "business" the English and American presentations will be identical. Immediately after the production of the piece in New York, Mr. Stetson will start other companies with it to other cities. It is not likely that either the words or music will be published, so enterprising pirates will be balked.

—Louisville's Southern Exposition Opera Festival will begin on June 9 and continue through the week, giving four night performances and a Saturday matinee. The American Opera Company will go there from Chicago, and already several carloads of scenery have arrived at the Exposition Building, and the

scenes are being placed in the new Music Hall. The stage is one of the largest in the country and is the largest in the West. It is 75 feet deep and 97 feet in width. Fifteen hundred season tickets were sold before the American Opera Company was engaged for the festival. The regular expenses of the opera are thus already secured, and it is expected that the financial results will go far toward paying for the improvements made in the Music Hall. The performances will be, Wednesday, June 9, "Orpheus and Eurydice;" Thursday, "Lakmé;" Friday, "Lohengrin;" Saturday matinee, "Merry Wives of Windsor;" Saturday evening, "The Flying Dutchman."

—Like William I., Emperor of Germany, and Victoria, Queen of England, Grover Cleveland, President of the United States, is absolutely unmusical and ignorant of the first principles of the art. Nevertheless, the President went through the pretense of a conference with the leader of the Marine Band as to what he should play at the wedding; but, as a matter of fact, the leader made up his own program. It was as follows:

1. The Wedding March, "Midsummer Night's Dream"..... Mendelssohn
2. The Bridal Chorus from "Lohengrin"..... Wagner
3. Bolero..... Marissiana
4. Invitation à la Valse..... Weber
5. Spring Song..... Mendelssohn
6. Romance, "Bright Star of Hope"..... Resaubi
7. Mosaic..... Sousa

The pressure for a chance to see the ceremony was the greatest that has been known at the White House since the advent of Mr. Cleveland. People without number resorted to every conceivable device to obtain admittance to the Executive Mansion. One morning John Philip Sousa, the leader of the Marine Band, was approached by a well-dressed young man who, without introducing himself, said: "Mr. Sousa, have you an extra red uniform?"

Mr. Sousa responded in the affirmative.

"I have \$50 here," said the young man, "which I will give you if you will let me wear a red uniform and carry a triangle in your band to-night."

Mr. Sousa politely declined. He says that he does not believe that the young man was connected with a newspaper, but thinks that he was probably a curiosity-seeking crank.

Musical Americans in Paris.

THE Americans have seen and heard here lately some of the renowned men of the day, of the musical world at least. First, Liszt came and was present at the performance of his "Gran Messe," given at St. Eustache, with orchestra and chorus, under the direction of M. Colonne. Then Rubinstein came, and as usual the King of Pianists carried all before him.

Even Paris's favorite, Saint-Saëns, failed to draw forth the usual applause after a perfect rendering of Liszt's "Faust Valse." It was too great a come-down from the great to the finisse. Rubinstein gave his seven "historical concerts" at the Salle Erard; then he gave the same program for the students, where one could have the tickets gratis by standing in line and awaiting one's turn. Around Mme. Marchesi's school all these artists flock, and as the American element is strong there, it plays quite an important role. Verdi was here for a short visit; Marchesi had a reception for him at her house, where nine of her pupils sang, four of whom were Americans. Rubinstein also spent an afternoon with the school, and besides the Russians, whom he always wishes to hear, three Americans made a favorable appearance. On the 3d of May Marchesi gave a concert for the charitable institution of Montmartre, at which Liszt was present. The program was naturally made up of his compositions. The concert was held in the beautiful hall of the Hotel Continental, and all the *beau monde* was present. The Princesse Blanche d'Orléans sat on one side of Liszt, with Mme. de Munkacz on the other. The rehearsals for the chorus which sang the master's "Hymne de l'Enfant à son Réveil" were held in the beautiful atelier of M. Munkacz, where one saw the sketch of his "Christ before Pilate," "The Last Moments of Mozart," and many others, among which was an unfinished portrait of Liszt. But the group of living artists around the piano was better; Liszt, with his snowy hair and pleased expression, directing the chorus off and on; Gounod, listening and interested. With the sunlight streaming in on all the beautiful colors of the atelier, with the wonderful tapestries, it was a golden morning to remember. Miss Everest, a young lady from Philadelphia, who is already known to the Paris public, sang delightfully two Liszt songs; also Miss Groll and Miss Stewart, who have already been heard, filled their parts very well. Among the pupils of great promise is Miss Alice Ryan, daughter of Mr. Thomas Ryan, of the Mendelssohn Quintet Club, of Boston, who, I believe, is to travel with him the coming season. She has a beautiful high soprano voice, which, though not very large, is sympathetic and has a good deal of the dramatic in it. One of the artists who has been attracted to the capital this spring is Mr. Louis Gaertner, son of Mr. Carl Gaertner, of Philadelphia, who has had four years of successful study of the violin in Germany successively, under Schradieck, Wirth and Joachim. He is yet young in the profession, but is sure to be one of the leaders, as he has great talent and plays with the utmost breadth and finish. He has not played here in any important concert, but at several private soirées, where he has had a success.

One is proud to hear the words, "Americans work well, are talented and have the best voices." In fact, we have every reason to be proud of our representatives in Paris.

ONE OF THE AMERICANS.

PARIS, May 17, 1886.

The turkey is not a musical bird despite the fact that it possesses drumsticks.

Baltimore Correspondence.

BALTIMORE, June 3.

At the Peabody Diploma Recital on the 31st ult. Miss Estelle T. Andrews received the diploma for 1886 and the following program was rendered:

- I.
Piano sonata in C major, op. 53.....L. van Beethoven—1770-1827
Allegro con brio.
Adagio molto attacca.
Rondo allegretto moderato.
Piano transcription of the waltz and scene from Gounod's opera "Faust".....F. Liszt—1811

- II.
(a) String quartet in C major, for two violins, viola and violoncello. (b) Piano fugue in A flat major. Composed on a given subject in four parts and with two countersubjects.....Estelle T. Andrews—Peabody Diploma, 1886

Between the first and second parts of the program, Mr. Morrison, the provost, ascended the platform and politely turning his back to the audience spoke to Miss Andrews as follows:

"Yum-Yum the sun whose rays are all ablaze with everliving glory does not deny his majesty he scorns to tell a story he don't exclaim I blush for shame so kindly be indulgent but fierce and bold in fiery gold he glories all effulgent I mean to rule the earth as he the sky we really know our worth the sun and I observe his flame that placid dame the moon's celestial highness there's not a trace upon her face of diffidence or shyness she borrows light that through the night mankind may all acclaim her and truth to tell she lights up well so I for one don't blame her so pray make no mistake we are not shy we're very wide awake the moon and I."

Then, handing an enormous roll of parchment to the beautiful blonde girl of eighteen summers, he left the platform as politely as he entered it.

Mr. Hamerik bit his lips and escorted the graduate from the gaze of the audience.

During the eloquent speech of the provost, a lady sitting near Mr. Enoch Pratt inquired what the provost was saying, and Mr. Pratt replied he thought it was in Latin! But your reporter suspects it was something from the "Mikado."

Miss Andrews' performance of Beethoven's great sonata was, of course, weak; she is not old enough to play Beethoven. The Liszt piece was her best effort.

The young lady is undoubtedly clever and intends going to Boston in the fall to finish her studies with Mr. Carl Faellen. BALTIMOREAN.

The Milwaukee Musical Season.

MILWAUKEE, June 1.

THE season just closed has been in many respects a notable and interesting one, musically, and the two leading societies, the Arion Club and the pioneer Musik-Verein, have been unusually successful, both artistically and financially. The first concert of the Arion Club (and their "female annex," the Cecilia Choir) was given at the new Academy on December 3, 1885. The feature of this concert was the first Western production of Antonin Dvorak's famous dramatic cantata, "The Spectre's Bride," with Miss Jennie Dutton as the *Bride*, Charles A. Knorr as the *Spectre*, and Homer Moore as the *Narrator*, together with a complete orchestra and mixed chorus of 150 voices. It was a magnificent success and created a profounder impression than anything which we have yet had here this season. In addition the orchestra rendered Mendelssohn's symphony, "Hymn of Praise;" the ballet music from Gluck's "Orpheus;" and Rubinstein's "Cavalry Trot." Mr. Moore sang the "Star of Eve" song, from "Tannhäuser," and Mr. Knorr sang Faure's "Charity." The success of this concert undoubtedly increased the membership of the club and insured a crowded house at their extra concert, which was given December 29, at Immanuel Church and consisted of a masterly rendition of Hindel's "Messiah," with Miss Jennie Dutton as the soprano, Mrs. Bella Fink-Bodden as the alto, Charles A. Knorr as the tenor, and D. M. Babcock as the bass, with the full mixed chorus, but without any orchestra. Mrs. Bodden and Mr. Babcock were particularly successful, and the club decided to repeat the performance each Christmas season hereafter, in accordance with the custom in so many other cities.

Their second regular concert was on March 5, at the Academy, and was one of a miscellaneous nature, the vocal soloists being Mme. Fursch-Madi and Miss Jeanette Cloughran, soprano; John Evans, baritone, and Ashton Nichols, tenor. Mr. Ovide Musin, the famed violinist, made his first Milwaukee appearance and achieved a great success, and Charles W. Dodge, formerly of this city, did some admirable work on the piano. The most ambitious number was Adolf Jensen's "Feast of Adonis," with Miss Cloughran and the mixed chorus, which was well rendered and received. Mme. Fursch-Madi's numbers, Goldmark's "Reine de Saba" and arioso from "Le Prophète" were not as successful as some of her previous efforts. Dudley Buck's "King Olaf's Christmas" by the club, with baritone and tenor solo was well done. The club gave several part songs and madrigals, including Barnby's "It was a lover and his lass," Orlando Lassus's "Matona, lovely maiden," and Edward Hecht's "Two Lovers." Dodge's best piece was Bach's "Gigue," in G major. Musin played selections from Bach-Wilhelm's ("air on fourth string"), Raff, Wieniawski and others, and the whole concert was an excellent one. The last concert of the Arions was given May 4 at the Academy, and the soloists were Frl. Lilli Lehmann, Franz Rummel and Ovide Musin, who had given here the month previously one of their "concerts artistiques" successfully and who renewed their triumph on this occasion. Frl. Lehmann's numbers were the *piano* from "Mignon," Mendelssohn's "Frühlingssong," the Chopin-Viardot mazurka, and, in connection with M. Musin and the mixed chorus, the Bach-Gounod "Ave Maria." M. Musin, with E. Moor on the piano, played a sonata of E. Grieg, his own arrangement of "Carnival of Venice," and other pieces, and Mr. Rummel played Liszt's (second) Hungarian Rhapsody and Hungarian Fantasia. The club and choir sang several of their choruses in fine manner. Their tenth season will begin in September next, and four regular concerts are promised, besides "The Messiah." William E. Tomlinson still remains the director, and the prospects of the society are most flattering.

The Milwaukee Musical Society, or Musik-Verein, under the leadership of Ernst Catenhusen, also gave a fine series of concerts. Their first of the season was on October 27, 1885, being their 31st concert, when their principal numbers were Brahms's Symphony in C minor (No. 1), and A. Jensen's "Hochzeitstanz" for the orchestra, and E. H. Seyffardt's "Schicksalsgeang" for mixed chorus and orchestra, with alto solo by Mrs. Bella Fink-Bodden, and violin solo by Joseph Chapek. Their next concert was on December 1, 1885, when the society was assisted by Mme. Abbie Carrington, who sang several Italian, German and English songs (including one of her own composition, "I love thee as the soaring bird"), and Miss Fanny Bloomfield, the pianist, who played brilliantly selections from Chopin, Rubinstein, Schubert and others. The male chorus rendered two pieces of E. Engelberg, "So Weit" and "Heini von Steier" (the violin solo of the latter piece being played by Joseph Chapek), and Th. Koschat's "Am Woerther See." The next concert was on January 26, and was signalized by the production of Mendelssohn's "Die Erst Walpurgisnacht," by soli, chorus and orchestra. The baritone, tenor, bass and alto parts were taken by Messrs. Joseph Benedict, August Michler and Hermann Kurtzisch and Frl. Ella Cramer respectively. Prof. S. E. Jacobsohn, of Cincinnati, played Max Bruch's violin concerto in G minor. Their last concert was given February 16, and the feature of especial interest was the appearance of the Mendelssohn Quinter Club, of Boston, and Miss Edith Edwards, a soprano singer, of no ability, accompanying them. Since then the society has given no concerts, their time and that of

their director being taken up with rehearsals for the approaching Saengerfest.

In the matter of opera Milwaukee has fared rather badly, having had a surfeit of "The Mikado" and not much else. The first Japanese invasion of the stage was by the irrepressible Sydney Rosenfeld, who appeared here just before and just after his New York fiasco with different companies, both very fair. After him came W. T. Carleton and his company, then the J. C. Duff company, then a juvenile company, then Emma Abbott and company, next the Chicago Opera Company, and lastly the "Mikado" craze struck the Dime Museum, and now we think the agony is over. After all, Rosenfeld's first company, with Roland Reed as *Ko-Ko* and Alice Harrison as *Yum-Yum*, acted and sang the opera better than any of the other and more pretentious troupes which appeared later, though in the matter of costume the Carleton company took the lead. "Nanon," as produced by the Carleton troupe, was a big success. McCaull spared us the "Mikado," but gave good presentations of Millocker's "Black Hussar" and Strauss's "Fledermaus." The New York Thalia Company gave the "Beggar Student," "Postillon de Lonjumeau" (with the younger Wachtel), "Feldprediger," "Czar and Zimmermann," "Martha," "Nanon" and "Gasparone," to delight the audiences. The dead and resurrected Milan Opera Company (with only two good singers, Mlle. Romelli and Signor Baldanza) appeared to empty benches for two or three nights in hackneyed operas and then again gave up the ghost, and the Strakosch English Opera Company (with Annis Montague, Mathilde Phillips and Messrs. Appleby, Turner and Fox) had about the same experience, and the Abbott troupe gave us such novelties as "Mignon" and "The Bohemian Girl," until finally the operatic season was brought to a close with Colonel Mapleson's company, Anna Fohstrom appearing in "Lucia" and "Sonnambula," and scoring a success, with Minnie Hauk in "Carmen." Nordica was billed to appear in "Traviata," and seats sold, but she failed to materialize and "Trovatore" with Dotti was substituted without explanation and with the prices reduced, the financial luck of the Colonel being only less bad than in Chicago, the next week, where the company went all to pieces. Fohstrom was the only singer new to Milwaukee that appeared in opera this past season, and the only novelties of the season were "Nanon" and "Die Fledermaus," even "The Mikado" having been given last summer. Hence the opera season was not conspicuously brilliant, as may be imagined.

Milwaukee listened to two excellent concerts, one that of Lilli Lehmann, Ovide Musin and Franz Rummel, heretofore alluded to, and the other that of Nevada, under Chizol's management. She was very hoarse, but gave general satisfaction notwithstanding. She was assisted by M. Vergnet and Signor Buti, Signor Luigi Casati, the violinist, and M. Gustave Lewita at the piano. We have also had two good piano recitals, one by William H. Sherwood and the other by Mme. Julia Rive-King. This completes the tale and the theatres are now closed.

The summer season at Schlitz Park was inaugurated a week ago by Gilmore's Band, which was well received, followed by the Mexican Typical Orchestra, who tinkled monotonously on wire strings, to their own gratification, to somewhat apathetic audiences. There will be occasional band concerts here from time to time, but nothing to excite general interest until the now rapidly approaching Saengerfest. H. G. UNDERWOOD.

Detroit Correspondence.

DETROIT, May 27.

THE annual stagnation which reigns in musical circles in this city came to a close with Easter, since when there has been a succession of musical entertainments sufficient in number to satisfy the most hungry devotee of *Frau Musica*. First of all for the entire week of Easter came Emma Abbott, with her opera company, and played to crowded houses; we had the "Mikado," "Linda," "Bohemian Girl," "Sonnambula," "Traviata" and "Trovatore." In "Traviata" Mme. Abbott rose to the height of her work, and gave a splendid, legitimate interpretation of the trying role of *Violetta*, which was thoroughly appreciated by the immense audience. In "Trovatore" Bellini sang the first andante with genuine fervor and fine artistic instinct; in the remainder of the entire opera she was very mediocre and painfully out of tune. Anandale as *Azucena* recalled to our mind the vocal and dramatic triumphs of Cary, Gazeinga and others. She was applauded most heartily and recalled several times, notwithstanding the determined efforts on the part of the maestro that presided over the orchestra to drown this excellent and most painstaking artist with noisy accompaniments and *faux pas* in conducting that should not be tolerated for a moment by a management that prides itself on such excellent ensemble as the Abbott company really has.

Dear old Colonel J. H. Mapleson was here a week later, with Giannini, Del Puente, Caracciolo, Vetta, Nordica, Hauk, several other soloists, and that wonderful agglomeration of monumental antiquities commonly dubbed in Italian opera companies "the chorus." "Carmen" and "Nanon" with Madame Hauk in the respective title-roles, drew very good houses; for Detroit has not evolved itself yet out of its country surroundings to patronize very liberally seats at two dollars, hence why Nordica, who sang in "Traviata" and who unfortunately has not been endorsed by the wise-heads and fashionable diners-out of this city, had to waste her talent and splendid dramatic conception of the trying role on empty benches. Perhaps it were better if such artists should never visit this city till they are on the decline, and then some earned conservatory professor (and we have a good supply of them) would perchance remember having read somewhere that so-and-so is a great artist, and would undoubtedly proceed to inform his pupils of it and advise them to hear said artist, provided the play was a highly moral one and the artist had not been reported as inclined to drink stout or claret at dinner.

"Nanon" is not exactly based on what is most healthy in life, but the musical portion of the work is so fine that it will not fail to hand Massenet's name down to posterity. It was listened to with rapt attention, appreciated by a few, not understood by a large majority, not even the reckless song (with a constant inverted dominant pedal) that Manon sings in the fourth act. The last act, which recalls somewhat the last scenes of "Traviata" was badly put on, though beautifully sung and still more beautifully cut. The latter feature was liberally indulged in by the maestro of maestro, Signor Arditi, in the three operas as given by Her Majesty's Italian Opera Company in Detroit. May 17, 18, 19, the Detroit English Opera Company, one hundred strong, including a splendid orchestra of eighty pieces, gave Sullivan's "Iolanthe." Mr. J. de Zielinski, the director of the company, has done some good work with the enthusiastic young people that surround him, and encouraged by the interest that the public takes in his work has already booked his company for an entire week early next season, when he will produce "Carmen," repeat the "Pirata," besides give a third opera not yet decided upon.

The learned gentleman, Mr. Fred. Clark, in company with his wife, Anna Steiniger Clark, paid a visit to Detroit and played at Mr. Hahn's conservatory, at Mrs. Noble's elocution school, at Merrill Hall, and at sundry other places, mostly private houses, in which latter places the number of listeners was generally the largest. Mrs. Clark is unquestionably a clever artist, though rather monotonous; Mr. Clark is a poor player and a still poorer talker; however, he thinks there is a mission for him to fill, so *adieu à lui qui pense autrement*.

Mr. Remick gave us last week an evening with Sullivan; it was for the benefit of some charitable institution, and the result showed about one hundred and fifty dollars in favor of the undertaking.

Miss Jean Forsyth, pre-eminently the best soprano singer in Detroit, was the recipient of a benefit concert on Monday evening, the 24th. Our admirable contralto, Miss Cross, and several other lesser lights assisted in drawing forth from the very enthusiastic audience thunders of applause; encores

were the order of the evening, while the program proper was a happy (?) admixture of sacred, secular, comic, classic and operatic selections.

May 26, afternoon and evening, P. S. Gilmore, with his unrivalled band, was filling the Detroit Opera House with most enjoyable music. A full complement of reeds, a splendid body of cornets and horns, and finally the clear and distinct basses, one and all attuned in perfect harmony, made us appreciate military music and wish for a more frequent hearing of the same as presented by such a well-balanced and well-drilled band. KO KO.

Toronto Musical Festival.

TORONTO, May 29, 1886.

AS the date of the Toronto Musical Festival begins to draw near, and as it is the most important event in Toronto's—we might say Canada's—musical history, I think an outline of the scheme may be of interest to your readers.

In the autumn of last year, Mr. F. H. Torrington, conductor of the Toronto and Hamilton Philharmonic societies, acting upon a desire fostered for several years, determined to test popular feeling in regard to holding a festival in Toronto, similar in character to those held at Birmingham, Leeds and Worcester in England, and Cincinnati, Chicago and Buffalo, in America.

Mr. Torrington, after personally laying his plans before some of our most influential citizens and engaging their sympathies and financial support, sent a circular letter to the various organists, choir-masters and musical society conductors in Toronto, inviting their co-operation in the undertaking. The immediate results of this letter were gratifying in the extreme, exceeding the most sanguine expectations.

Early in January of the present year the Toronto Musical Festival Association was formed, the executive board being composed of some of our best known and leading citizens.

Mr. Torrington was formally tendered and accepted the position of musical director of the festival.

To insure success a guarantee fund of \$25,000 has been raised by subscription, but the expectation is that the receipts from the festival will be quite sufficient to meet all the expenses connected therewith and that it will not be necessary to make a call upon the guarantors for anything whatever.

The Mutual Street Skating-Rink has been secured for the concerts, and when all the arrangements are completed will be capable of seating about 4,500 people.

The artists engaged are such as would reflect creditably upon the management of the greatest festivals in any country. Frl. Lilli Lehmann, late of the Metropolitan Opera Company of New York, and court singer to his Majesty Kaiser Wilhelm, at Berlin; Miss Agnes Huntington, of New York, contralto, whose career already has been successful in Germany, England and America; Mrs. E. Aline Osgood, of Philadelphia, one of the first oratorio sopranos of the day, though less known in America than in England. Mrs. Gertrude Luther, of Buffalo, previously of New York, a gifted soprano who some four years ago made a most successful *début* at Chickering or Steiway Hall, New York—I forget which. Mrs. Luther's great success here in the "Rose of Sharon" concert some months ago induced the management to secure her services for the festival.

Mr. Albert L. King, of New York, a tenor whose voice and finished method are the delight of the large audiences that greet him whenever he appears.

Mr. Max Heinrich, also of New York, a baritone of great repute upon the American concert stage and with credentials of the first order from the best musical critics in New York and Philadelphia.

Mr. D. M. Babcock, of Boston, basso, who comes to us with the reputation not only of possessing a magnificent voice, but of being a finished and dignified singer of the school that has made Whitney so famous.

The program will be as follows:

Tuesday, June 15, Gounod's Sacred Trilogy, "Mors et Vita;" Wednesday, June 16, Matinee.

MISCELLANEOUS CONCERT PROGRAM.

1. Overture, "Oberon".....Weber
Festival orchestra.
2. Tenor aria, "Cujus Animam" ("Stabat Mater").....Rossini
Mr. Albert L. King.
3. Violin concerto, "Adagio and Finale".....Max Bruch
Herr Henry Jacobsen.
4. Scene and aria, "Masters Allier Artem" ("Il Seraglio").....Mozart
Miss Lilli Lehmann.
5. Harp solo, "En Danse des Fées".....Parish Alvares
Mme. Josephine Chatterton.
6. Soli, a. "The Dream".....Rubinstein
b. "The Song of Hope".....Greig
Mrs. Gertrude Luther.

PART II.

7. Overture, "Tannhäuser".....Wagner
Festival orchestra.
8. Recitative and aria, "I'm alone at Last" ("Reina de Saba").....Gounod
Mrs. E. Aline Osgood.
9. Aria, "I'm a Roamer".....Mendelssohn
Mr. D. M. Babcock.
10. Piano solo, "Rhapsodie Hongroise," No. 12.....Liszt
Mr. Otto Bendix.
11. Theme and Variations.....Mozart
Variations by Adam; Cadence by Schmidt.
Miss Lilli Lehmann.
12. Overture, "William Tell".....Rossini
Festival orchestra.

WEDNESDAY, JUNE 16, EVENING CONCERT.

Oratorio, "Israel in Egypt".....Händel

THURSDAY, JUNE 17, EVENING CONCERT.

Children's jubilee festival chorus and miscellaneous concert.

The adult chorus will consist of 1,000 voices, supplemented by an orchestra of 100 musicians and a grand festival organ.

The children's chorus will consist of 1,000 voices selected from the scholars of the public schools.

Wm. H. Sherwood to the "Argonaut."

Editors Argonaut:

WITH fully as much surprise as that of Mr. J. Henry Hopkins—who objects to the report—did I read upon my arrival in San Francisco of Miss Amy Fay's author of "Music Study in Germany," as being Mrs. Wm. H. Sherwood. Miss Fay is no relative whatever, but we are excellent friends, and it is a pleasure for me to speak of her as one of the best-informed and most entertaining lecturers and writers on music that can be found. Trusting that Mr. J. Henry Hopkins will now regain his normal temperature, and that the author of the report may have time to ponder upon the consequences of erroneous statements, I venture to hope that the San Franciscans may have the pleasure of hearing Miss Fay play and lecture soon.

Yours sincerely,

WM. H. SHERWOOD.

SAN FRANCISCO, May 25, 1886.

—Mr. Hans Albert, a young violinist and formerly member of the orchestra at Mannheim, Germany, arrived in this city a few days ago and will make New York his home.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 330.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00
Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JUNE 9, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 44 LAKESIDE BUILDING,

JOHN E. HALL, WESTERN REPRESENTATIVE.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
44 LAKESIDE BUILDING,
CHICAGO, JUNE 5, 1886.

TRADE here is not fully up to expectation and we must admit that it is somewhat difficult to get at the true state of affairs. While some firms state that there is little doing, others again are gratified to inform us that they are doing well. At the same time there is an absence of that buoyant spirit which in itself indicates that sales are satisfactory, and we must conclude that an improvement in business would be welcomed. The retail trade is dull and there is no gainsaying this. It is far preferable to state these things as they are. The intelligent Eastern manufacturer knows this to be the truth, for if his order-book did not prove it to him his correspondence shows it, and it is therefore no wonder that he smiles all to himself when he reads glowing accounts and superlative puffs about everybody's business out here and knows within himself that the very firm which has had a panegyric written upon its business has just written to the manufacturer apologizing for not ordering any instruments. So let us admit once more that, from a general point of view, it appears that an improvement in trade will be welcomed. There are, of course, a few exceptions, but such is the general condition.

The Sterling Company has completed its changes in the warerooms, and when the new pianos shall arrive the rooms will look cheerful. Mr. Rufus W. Blake informs us that he has a large stock of pianos and organs under way, and will soon be able to show them to the trade.

Mr. George W. Lyon has returned from New York, and several of the new Steinway grands, of which he selected a large number, have already arrived.

Haines Brothers' house here, under the management of T. Floyd Jones, intends to handle the Haines Brothers' piano only and no other, reports in other papers to the contrary notwithstanding. Mr. Jones mailed orders for seventeen pianos to the New York factory last week, and these pianos will be shipped directly from New York to the dealers who purchased them. This does not include orders for the wareroom here.

Every firm in the piano business here is also engaged in the stenciling business; there is not one firm free from it. It is in the atmosphere here, and it announces itself not surreptitiously either but with confidence and boldness. In one wareroom here we find three different

kinds of pianos—three different makes—all stenciled in the same manner. All kinds of stenciling are in full operation, and many dealers state that they would not or could not do business successfully unless they carried stenciled pianos. However, it remains to be seen whether this is not a false view of the subject. Yet the great bulk and better class of trade is not done in stenciled pianos. The leading firms representing leading Eastern pianos, the manufacturers of which would not stencil, are selling the legitimate pianos here, and with the most gratifying results. Lyon & Healy are selling large quantities of Fischer pianos, so is Kimball disposing of Hallet & Davis and Emerson pianos by the hundreds. Estey & Camp are also doing a fine trade in Estey pianos. The Everett piano is going fast at Root & Sons Music Company's. Christie pianos are selling rapidly at Cross's. It must be remembered that these are not stenciled pianos.

There are more of these few makes of pianos sold in Chicago per annum than all the stenciled pianos sold here put together. So after all there is hope.

It was an error to state as we did that N. M. Cross & Co. advertised "Steinway & Sons knocked out, &c." The advertisement which stated such an absurdity appeared in the Indianapolis *Sentinel* of May 16, and of course Messrs. Cross & Co. had nothing whatever to do with it. This is stated in common justice to that firm.

Mason & Hamlin's branch house here has just received the new style small uprights made of a kind of Canadian mahogany with French walnut panels, the combination producing a pleasing and attractive effect. The workmanship is thorough and every detail is carefully attended to.

G. R. Lampard, Oshkosh, Wis., J. H. Reehm, Ottumwa, Ia., Geo. B. Grosvenor, of Dubuque, Ia., and Messrs. Gildemeester and Gottschalk, of Chickering & Sons, New York, were in town last week. So was W. B. Tremaine, of New York.

Mr. Steger, of Steger & Sauber, who has been ill with rheumatism, is out and attending to business.

Reed organs are selling here at an extremely low figure—wholesale, of course. The retail trade in reed organs is proportionately as small here as it is in New York. Dealers from all points West come here, and if they are able to buy in quantities they get "cut" prices, on the "double set of reed" organ especially. One of the Eastern organ manufacturers was here on the ground himself and determined to make an organ in the future to meet the Chicago prices. However, it takes considerable capital to be able to meet some of these Chicago houses on the accommodating terms offered by them. It is sometimes amazing to learn on what terms instruments are sold or how they are consigned, and it is therefore not to be wondered at that the dealer gravitates toward Chicago.

The air here has been full of rumors about an important change in an agency which is pending, but may by this time have been arranged with the present representative. As it is impossible to verify the rumors, it is best not to pay much attention to them. Rumors will float about, especially on matters of importance, and we simply state it as a fact that the rumors floated.

THE attention of the trade is called to the important testimony in the Hale-Peloubet \$100,000 suit, the first installment of which we print in this number of THE MUSICAL COURIER. Some of the features of the case will be found interesting, while others will appear extraordinary when we take into consideration the late Mr. Hale's reputation as a shrewd and far-seeing business man.

Shoninger Pianos.

WILMINGTON, N. C., June 4, 1886.

Editors Musical Courier:

Will you kindly inform me whether the Shoninger Organ Company are also piano manufacturers in every sense of the word?

[The B. Shoninger Organ & Piano Company, of New Haven, Conn., was established in 1850, and has been manufacturing organs ever since. Some five years ago the company began to manufacture pianos also, and is making both organs and pianos at present. The company are piano manufacturers in every sense of the word.—EDITORS MUSICAL COURIER.]

Twenty-six Years in the Organ Trade.

BY LEVI K. FULLER.

No. IV.

LA FAYETTE LOUIS, the inventor of half a dozen kinds of tremolos, was a crank. He invented one with a crank that raised and dropped a swell over the reeds; he worked hard to sell them to the trade, but as they were all utterly useless he found no market. In 1864 Riley W. Carpenter sat fanning himself in church one warm Sunday, and as the fan waved to and fro past his ear, he was charmed by the effect; the tones of the organ came swelling and receding with every wave of the fan; he was a dramatic fellow and cried out *Eureka!* On going home he rigged a fan in an organ, wound a string around the handle, and with the aid of his daughter revolved it to and fro. The invention was complete, and in 1865 he received his patent. He soon after sold one-half to Hitchcock, of New York, having tried and failed to license any of the New York or Boston makers; he sought the Esteyes and negotiated a license with them at two dollars royalty on each fan put into an organ, and later sold his remaining interest to Saxe & Robertson, Esteyes' New York agents. A year after, Mason & Hamlin took a license from Hitchcock on the same terms. A great deal of interest was excited by a story told by a reporter of the *New York Tribune*. An Estey organ with a fan tremolo was being played at the New York State Fair, where a great stout-hearted Ajax stood listening, and as the player brought into effect the fan, a tear stole down his bronzed cheek and he exclaimed, "They can't beat that in heaven!"

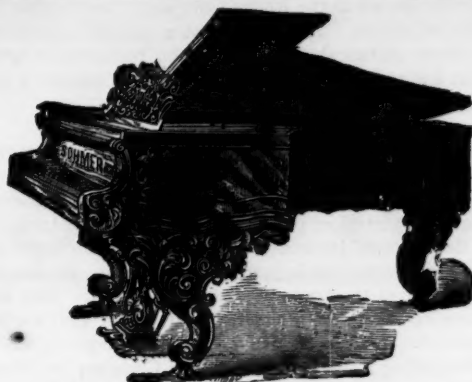
Very soon others began to use it, until the whole trade had taken it up. Suit was first brought against Tremaine, of New York, and defended on the ground that Louis's patent ante-dated it; but the court sustained the Carpenter patent. This was carried to the Supreme Court at Washington and there sustained. The injunction affected Burdett and Shoninger, who took out licenses. In the meantime Louis applied for a patent for a combination of the motor shown in one of his patents when used to drive the Carpenter fan, and sold it to Mason & Hamlin, executing on the same day a contract to them providing, in case he failed to secure a patent, they were to have the free and exclusive right to all his inventions shown or referred to in that application. He failed to secure the patent sought for. Louis formed several combinations to market his patents and articles, but failed in every attempt. He gave Estey a license, but that didn't help him. After his death his widow, El Dora, *nee* Ellen Dorinda, cut quite a figure for a while, until Hammond jumped into the arena, swung the tomahawk and chanted the war dance. Lawsuits thickened with the advent of each new moon; an attempt was made to reopen the Tremaine suit. H. K. White, Karr and others were the open *seamus* that would show the hot box on the Carpenter patent, and he was taken from his work at Esteyes' (I always supposed very reluctantly), and made to tell how, years ago, he had worked in a shop in Washington, N. J., later the home of Daniel F. Beatty, with a man that had tried to make a contrivance that wouldn't work, and afterward it was converted into a corn-sheller or cherry-pitter, and finally turned up as a fan tremolo for a reed organ; but the court sat down on this brand-new white hat with the significant remark, "We cannot give it our credence."

The fight thickened, however, and suits multiplied, until one day Hammond telegraphed me to meet him in New York; he wanted I should act the part of a mutual friend and secure him a license. But it was not possible to draw up papers sufficiently strong or satisfactory, and after several attempts the matter fell through and the suits continued on their journey, and Hammond was beaten in every one. I had appeared in the original suit years before as the expert for the Carpenter patent, and was again called to testify as to the effect upon the trade and the general results caused by the introduction of the Carpenter fan. Now was the grand opportunity to break me down, and for many tedious hours I was subjected to a rigid cross-examination upon my testimony given seven years before and which in many years I had not seen, but I was able to recall the matter without a single error and to fortify the case. With this fresh bit of experience I was sent for again and asked to help secure the much-sought-for license, and finally secured the license by which Hammond began to manufacture the fan tremolo under the Carpenter patent for the trade. For my services I was promised a handsome recognition, but soon after received notice of the renewal of the war by the revival of a suit against Hunt Brothers, the Boston agents of the Esteyes. Judge Lowell had decided in the Mason & Hamlin suit that if there were any rights under the Louis patent they belonged to Mason & Hamlin, and three times overthrew our genial friend from Worcester. The Esteyes then negotiated for the Louis interests of Mason & Hamlin and secured control of whatever there was there, and when the sun went down upon the final struggle in the tremolo war, the fan which Carpenter had so majestically waved in church was triumphant along the whole line, and the Esteyes' influence not only prevailed with the fan but controlled all the rights, if there were any, under the Louis patents. The recognition which I received was perfectly satisfactory.

LEVI K. FULLER.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



CARL MAND

BY SPECIAL APPOINTMENT
PIANOMANUFACTURER
TO THE
ROYAL COURT AND TO HER MAJESTY THE EMPRESS
OF GERMANY
COBLENZ, GERMANY.

1890 DÜSSELDORF First Prize for overstrung Grands.
1890 DÜSSELDORF First Prize for overstrung Cottages.
1891 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.
1893 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.
1893 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.
(Only Highest Distinction for the whole Kingdom of Prussia.)
1894 LONDON Member of the Jury, not competing.
1895 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.
1895 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.
1895 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Ganz, Jullien, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

J. PFRIEMER,
PIANO-FORTE
HAMMER & COVERER,
Grand, Upright and Square.

FACTORY AND OFFICE:
229 East 22d Street, New York.

THE CELEBRATED
WEAVER
Parlor and Chapel Organs.
Agents wanted in every State and Territory. First-class instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the
WEAVER ORGAN AND PIANO CO.
FACTORY: YORK PA.

KRAKAUER
BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.
Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,
WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.
Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.
"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000

NOW IN USE.

THE TRADE LOUNGER.

IF anyone doubts that the importation of European pianos into this country is not increasing let him ask Mr. Henry Behning, Sr., who returned from California and the West last week. Mr. Behning stated to me that the Pacific Coast cities and towns are virtually flooded with German and other foreign pianos and that the business in them is constantly increasing. Mr. Behning suggests a combined movement on the part of the piano trade which should have as its ulterior purpose an increase of the duty on foreign pianos. In this his opinion is similar to that of Mr. Otto Wessell, of Wessell, Nickel & Gross, who also advocates an increase in the duty on imported pianos.

The efforts now made by German piano manufacturers to import their instruments into this country cannot be illustrated more advantageously than in the following manner. Within the past week I have seen many letters written by German piano manufacturers to parties in this country. Here are the names of the firms whose letters I have seen, most of which were written in excellent English, thus proving that these firms have well-trained and intelligent correspondents at their services:

A. Wagner.....Dresden.
H. Knauss Söhne.....Coblentz.
A. Bord.....Paris.
Carl Mand.....Coblentz.
Schiedmayer & Söhne.....Stuttgart.
F. Adam.....Crefeld.
R. Lipp & Söhne.....Stuttgart.
G. Schwechten.....Berlin.
Th. Mann & Co.....Bielefeld.
Hölling & Spangenberg.....Zeitz.
C. Siewert.....Berlin.

I have, within a comparatively short time, seen letters from every one of the above manufacturers and no doubt some of them have made some arrangements over here. I deem it a duty to notify the piano trade here of the exact condition of things as they become known to me and enable interested parties to exercise an intelligent opinion on this important subject. One house in San Francisco has now in transit eighteen Schwechten (Berlin) pianos and six Wagner (Dresden) pianos.

Swick & Co. sent a postal-card to this office on which was stamped with a cheap stamp the following, about eight times: "Swick & Co., piano manufacturers, 509 West Thirty-third-st., New York." That is the factory of Weser Brothers. I am therefore correct in my statements. I said that the Swick and the Weser pianos were identical and this proves it.

It should be thoroughly understood that the piano known as the Haines piano is not a stenciled piano called Haines & Co., but a piano manufactured by Haines Brothers, corner of Second-ave. and Twenty-first-st. Haines Brothers have been in existence since 1851. Haines & Co. is a firm of piano dealers recently established. I am impelled to make this statement thoroughly plain. On the windows facing Union-sq. and the corner of Seventeenth-st., Messrs. Haines & Co., piano dealers, state "Haines & Co., pianos at prices to suit the times," and also, "The Haines piano."

This is misleading and evidently most unjust to Messrs. Haines Brothers, who have worked hard and carefully in order to establish the name of Haines in the piano world. Suppose, by the way, one should purchase a stenciled piano called "Haines & Co." under the impression which the above signs are sure to make upon a person who is ignorant of the piano business—that is, under the impression that the piano is the Haines piano? Suppose the purchaser should subsequently discover that the "Haines & Co." piano is not made by the piano manufacturing firm of Haines Brothers? Suppose that purchaser should also discover that Haines Brothers are the only piano manufacturers in this country of that name, or the name Haines? This is a hypothetical case, but it illustrates what may happen or what might have happened by this time. I think that such advertising is not only injurious to Haines Brothers, but on general principles quite a serious matter.

Mr. Bostwick, ex-president of the Ithaca Organ and Piano Company, which is now in the hands of a receiver, may again have control of the old plant after it shall have been surrendered by the receiver. The plan is to make organs and to consolidate with Wegman & Henning, the piano manufacturers in Ithaca, and manufacture both organs and pianos. Whether the company

is to be known as the Ithaca Company, I am unable to state at present. The plan is not a bad one, especially if those parties should control the organization who have had the experience with the Ithaca Company's affairs heretofore.

Within the last few days information in reference to the S. G. Chickering concern, which is manufacturing pianos in Boston, has reached me which is of more importance than any heretofore published on the subject. Harwood & Beardsley, of Boston, who sell S. G. Chickering pianos are not directly but indirectly interested in the whole-sale trade of the firm. The manner in which they are interested I am not at liberty to state, but they are interested. It is proposed to make a stock company of the firm, calling it the S. G. Chickering Company or Piano Company, and \$150,000 is to be the paid in capital, the stockholders being Boston men not at present connected with the piano trade. Under the existing condition of affairs a limited number of pianos only can be turned out and consequently no policy can be enforced. Even should the stock company negotiations fail there is one man who is willing to put \$50,000 in the business.

The chief purpose kept in view by the men who are conducting this S. G. Chickering business is to follow up the genuine Chickering. Negotiations are now pending to place the S. G. Chickering piano in Chicago and in the hands of no less a firm than the B. Shoninger Organ and Piano Company. As I stated in the last issue of this paper, H. S. Mackie & Co., of Rochester, have taken the S. G. Chickering; so have F. A. North & Co., Philadelphia. The piano may soon be on sale in Pittsburgh, and should the stock company become organized there is no doubt that efforts would be increased to push that instrument.

The question then would be as to the action which Messrs. Chickering & Sons would take in the premises. The latter house has an unquestioned right to the name of Chickering on a piano. Here, then, is another piano with the name of Chickering on it (the initials S. G. are obscurely put on) made in Boston, which is to be sold, in fact, is kept on sale now, by firms who are competitors of Chickering agents in various cities. At present it is not the question of interference which predominates, but it is a question of principle involving important commercial rights and privileges. Several important decisions have been rendered on the subject of trade-marks, especially such as consist of the names of firms placed upon the article manufactured by them. It is important that matters of such a nature should be legally adjusted. It is important for all of us, for one of us may be the next to suffer. Mr. S. G. Chickering is a living entity. He is, moreover, a piano maker at present engaged in piano making. A year ago there was no such a piano manufacturer.

Decker Brothers have had an unusually large whole-sale trade during the past few months, and there has never been a more active demand for their pianos than at present. It is too late in the day for me or anyone to expatiate on the musical value of the Decker piano. That has been done so frequently, and with such unequivocal results, that it seems out of time to refer to it in a general way now. I must, however, refer to the beauty of the cases made by Decker Brothers. This house has evidently kept in view the French aphorism, *La beauté sans vertu est une fleur sans parfum*, which signifies in English that "Beauty without virtue is like a flower without fragrance," and adapted to the piano it would mean that a musical valuable scale and touch and tone without its proper encasement and artistic surrounding is like unto a flower without fragrance, and consequently, in order to be consistent, Decker Brothers make a case which is in complete artistic conformity with the interior of the piano. The upright cases are indeed among the most elegant examples of woodwork we ever beheld.

Is it not about time for the trade papers to end their senseless diatribes against Mr. George M. Guild, of Boston? While I admire his dignified silence during the many months of worry and discontent, I cannot help feeling that he is doing an injustice toward himself and his family by permitting a continued stream of vile abuse, entirely personal in its nature, to flow from the pens of men who formerly made heaps of money out of him. Outside of the damage that this kind of attack inflicts upon the whole piano trade, it is unjust and dictated by a venomous spirit. There is no principle at stake, no policy to enforce, no journalistic victory to be gained even; it is simply a personal matter and is therefore

nauseating to the piano trade. It should be stopped and, if necessary, it can be stopped very soon, too.

A firm here wrote to a Western piano dealer who owed them money:

DEAR SIR—Will you be kind enough to send us the amount of your bill?
Yours truly, ****

To this the firm received the following reply:

GENTLEMEN—Your request is granted with pleasure. The amount of my bill is \$575. Yours very truly, ****

Christie & Co.

SOME months ago the new factory of Messrs. Christie & Co. was amply described in the columns of THE MUSICAL COURIER, and although we did full justice to the subject at the time, yet we find that now, when the factory is in good running order, there are advantages in their piano manufacturing at hand which were at the time not apparent. The resources for drying and preparing the wood must be referred to especially, as they are unexcelled, and the importance of the subject is fully appreciated by Messrs. Christie & Co. Since the arrangement of the copartnership between Messrs. Jacob Christie, C. C. Colby and W. H. Duncan was perfected the business of the firm of Christie & Co. has increased more rapidly than was anticipated by the parties interested, and in consequence the full capacity of the new factory is already tested to the satisfaction of the firm. From all sections where Christie pianos are known and sold the firm has received the heartiest congratulations on its new and elegant establishment in West Forty-eight-st., which is one of the most complete and best regulated piano factories in this country. We often notice the expression "unexcelled facilities," and it has been misapplied so frequently that much of its force has been lost; but in using it and stating that Christie & Co. have unexcelled facilities we make the statement with the consciousness that it is strictly true and can be readily verified. All that is necessary is a visit to the factory, where from the basement where the drying rooms, engine, boilers, &c., are located to the roof, which is also utilized, every department of piano construction is conducted under the most approved system, and with factory advantages which only a limited number of piano manufacturers possess.

The trade of the firm is constantly expanding, some of the largest dealers handling the Christie pianos. In its present auspicious condition Messrs. Christie & Co. see a bright future for their pianos, and we predict that more Christie pianos will hereafter be sold than the highest estimates which are placed upon the output by the firm itself.

A Young Partner.

PROBABLY the youngest man in the commercial world can be found in the piano trade, and he is no other than C. C. Barrett, of Cleveland. The following card will explain how he entered the piano trade:

B. S. BARRETT, PIANOS AND ORGANS, 92 EUCLID-AVE., CLEVELAND, Ohio, June 1, 1886.

We are most happy in announcing that on Monday, May 31, at about 11:30 A. M., a copartnership was formed with Master Charles Capron Barrett (weight 8½ pounds). For the present the firm will maintain a resident member at No. 57 Kinsman-st., and the senior member will have charge of the business at 92 Euclid-ave. as usual. The style of the new firm will doubtless be B. S. BARRETT & SON.

Official Tables.

THE following are official tables of exports and imports of musical merchandise, including pianos and organs:

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending April 30, 1886.....	\$142,175
Month ending April 30, 1885.....	190,644
Ten months ending April 30, 1886.....	1,108,940
Ten months ending April 30, 1885.....	1,236,290

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER PARTS	TOTALS.
	No.	Value.	No.	Value.	Value.	
Month ending April 30, 1886.....	687	\$44,427	79	\$22,352	\$6,720	\$73,508
Month ending April 30, 1885.....	711	54,897	65	17,260	12,256	84,422
Ten months ending April 30, 1886.....	7,218	435,917	631	180,515	111,323	736,775
Ten months ending April 30, 1885.....	633	508,784	776	206,313	82,809	797,906

Exports and Imports.

Week Ending May 25, 1886.

Bremen—		Amsterdam—	
Organs, 6.....	\$360	Organs, 4.....	205
Hamburg—		New Zealand—	
Piano material, 2 cs..	275	Organs, 1.....	100
Organettes, 4.....	400	British West Indies—	
Organs, 19.....	1,220	Piano, 1.....	230

Total.....\$2,790

IMPORTS.

Week Ending May 21, 1886.

Packages, 220.....\$18,790

CHRISTIE & CO.'S

NEW FACTORY



518, 520, 522, 524 & 526 West 48th St.,

NEW YORK.

\$100,000.

Estate of J. P. Hale V. Peloubet.

E. H. McEwen the Only Witness —His Testimony.

WE have secured the testimony of E. H. McEwen in the celebrated case of Hale v. Peloubet, now before the Supreme Court of New Jersey, which we hereby produce *verbatim*.

NEW YORK, June 24th, 1885.

The examination of the witness, Edson H. McEwen, which was commenced on the 23d day of May, 1885, and was duly adjourned until the 13th day of June, 1885, and on that day was duly adjourned until the present time, being continued, the witness testified further as follows:

DIRECT EXAMINATION BY WILLIAM B. ARNOUX, ESQ.

Q. With what firms were you engaged from the time of your first acquaintance with Mr. Hale down to the time that you went into business on your own account?

A. The answer to the first part of the question would be Peloubet, Pelton & Co., and then there should be another question, because the firm dissolved and became Peloubet & Co.

Q. Who composed the firm of Peloubet, Pelton & Co., and when did that firm terminate?

A. Charbrier Peloubet, J. M. Pelton and Jarvis Peloubet. To the best of my recollection in 1879 it was dissolved.

Q. On the dissolution of the firm of Peloubet, Pelton & Co., was a new firm formed in continuation of the business?

A. Yes, sir.

Q. Who composed that firm, and how long a time did you continue with the firm?

A. Charbrier Peloubet and Jarvis Peloubet composed the firm, and I remained with them until the 1st of December, 1881.

Q. Did you on or about the 1st of December, 1881, leave the firm of Peloubet & Co. and go into business on your own account, and have you continued since in business up to the present time?

A. Yes, sir.

Q. Where did Mr. Pelton, of the firm of Peloubet, Pelton & Co., reside?

A. 710 Lexington-ave., New York city.

Q. Where did Joseph Hale reside in his lifetime, from the time that you first formed his acquaintance in 1870 or 1871 until the time of his decease?

A. 112 West Thirty-Fourth-st., in the city of New York.

Q. Where did the firm of Peloubet, Pelton & Co. transact its business?

A. At No. 841 Broadway and 14 East Fourteenth-st., New York City.

Q. From what time to what time did the firm of Peloubet, Pelton & Co. continue its business at 841 Broadway?

A. From June 30th, 1866, until the 1st of May, 1877, to the best of my recollection.

Q. And did they remove from 841 Broadway to 14 East Fourteenth-st., and if so how long did they continue in business there?

A. Yes, I think—I will have to correct that—I think that it was 1876, and they removed at that time to 14 East Fourteenth-st.

Q. And continued there to the dissolution of the firm?

A. And continued there until the dissolution of the firm, yes, sir.

Q. Then did the firm of Peloubet & Co. continue to do business in the same premises, No. 14 East Fourteenth-st., from the time of the dissolution of the firm of Peloubet, Pelton & Co. until the time that you left them?

A. Yes, sir.

Q. What was your position with the firm of Peloubet, Pelton & Co. and Peloubet & Co., after the beginning of the year 1874, down to the time that you left to go into business on your own account?

A. I traveled some and kept the books some.

Q. Did you not have the general management of all matters appertaining to the account?

A. Prior to my representation of the firm on the road, yes, sir.

Q. That was when?

A. Up to June, 1880.

Q. Please to state in detail, or greater detail than you have already, what your duty in the firms of Peloubet, Pelton & Co. and Peloubet & Co. was until that date you have last mentioned in 1880?

A. To place it in the most compact form, I was the confidential employe of the firm, transacting business for the firm.

Q. Representing, did you not, the firm and its business in the absence of the manager of the firm?

A. Yes, sir.

Q. Did you, representing the firm in the manner in which you have spoken of, have any transaction with Mr. Joseph P. Hale on or about the 8th of November, 1874?

BY MR. BEDLE: Counsel for the plaintiff object to the question as irrelevant, as leading and assuming that he represented the firm; if relevant at all we are entitled to the facts: and more particularly that no transactions of Peloubet, Pelton & Co. have any materiality in this case.

A. It would be impossible for me to answer that question without dates and facts.

Will you permit me to make a correction. In answer to the questions which related to June, 1880, it should have been June, 1881, to the best of my recollection.

Q. That is to say, you mean to correct the dates when you continued to be the confidential clerk and representative of the firm—that it continued until June, 1881?

A. Yes, sir; to the best of my recollection.

Q. (Showing witness a note dated November 5th, 1881.) Did

you, representing the firm in the manner in which you have spoken of, have any transaction with Joseph P. Hale on or about the 8th of November, 1874?

Same objections.

A. To the best of my recollection, I did.

Q. Did you on or about the 5th of November, 1874, have a transaction with Mr. Joseph P. Hale?

Same objections.

A. To the best of my recollection.

Q. (Showing witness a note dated November 5th, 1874.) In whose handwriting is the body of the note now produced?

Same objection to these questions, it being agreed that to all other questions on that same subject-matter the same objections will apply.

A. To the best of my recollection it is in my handwriting.

Q. By whom was that note signed?

A. To the best of my recollection by Mr. Jarvis Peloubet.

Q. And by whom is the endorsement on the back of the note in the name of Peloubet, Pelton & Co.

A. To the best of my recollection, Mr. Jarvis Peloubet.

Q. Have you any doubt whatever that the body of that note is written in by yourself, and that the two signatures of which you have spoken were written by Mr. Jarvis Peloubet?

A. I have no doubt. No, sir.

Q. Do you know, and did you know, the handwriting of Joseph P. Hale?

A. Yes, sir.

Q. By whom was the endorsement, "Joseph P. Hale," on that note written?

A. It looks like Mr. Joseph P. Hale's endorsement.

Q. You would pronounce that his handwriting, would you not?

A. I would. Yes, sir.

Q. Now what was the transaction on the giving of that note?

Same objection, this being also under the agreement.

A. It was taken there for sale to raise money on.

Defendant's counsel offers in evidence the note referred to, and the same was marked Exhibit No. 1 on behalf of the defendant, June 24th, 1885.

Q. What was the transaction?

A. To the best of my recollection I took the note there to obtain money upon the same from Mr. Joseph P. Hale.

Q. Go on; I want to know the transaction. You have told us what you went there for; now, what was the transaction which followed?

A. The transaction—the result of the transaction was, to the best of my recollection, a check from Mr. Joseph P. Hale.

Q. You received from Mr. Joseph P. Hale a check for that amount?

Same objections to this question, and the further objections, although they may be involved in the objections already taken, to wit, that there may be no recovery in this case upon any of the items contained in the Bill of Particulars or in the set-off with reference thereto, not only because the claim is illegal, but more particularly barred by the statutes of limitations in the State of New York and the State of New Jersey, and there is no right of recovery in New Jersey either by way of original claim or set-off under the statutes either of the State of New York or the State of New Jersey.

A. I could not answer that without facts—without looking over the books.

Q. (Witness is shown cash-book No. 3, P., P. & Co., on page 238.) In whose handwriting are the entries on 238 and 239?

A. In my own.

Q. Looking at this book are you able to state what the transaction was which took place between you and Mr. Hale at the time of the delivery by you to him of the note marked Exhibit No. 1 of this date, for \$5,000, dated the 5th of November, 1874?

Plaintiff's counsel objected to the witness refreshing his memory in any way by the book, as it is not the book of Peloubet & Co.

Q. State what the transaction was in the question?

A. I received \$4,700.

Q. Did you deliver it to Mr. Hale, this \$5,000 note, Exhibit No. 1 of this date, at that time?

A. Yes, sir.

Q. What did he give you back.

A. He gave me this check for \$4,700.

Q. Did you have any conversation with him on the subject at or about that time? Of course, I cannot expect you to give the conversation you had so many years ago on any particular day.

MR. BEDLE: I object to that question unless the witness can answer from memory.

Q. I ask you to answer from memory whether at or about that date you had any conversation with Mr. Hale with regard to this or similar transaction?

BY MR. BEDLE: I make the same objections to that question, and also the further objection that the question is too indefinite to produce an accurate answer.

A. I did.

Q. What was the conversation?

A. It would be impossible to answer that.

Q. Did you have any conversation with him in regard to the rate of interest or discount?

A. Yes, sir.

Q. What was said on that subject?

Same objections as already made to the other questions.

A. The rate of discount was the difference between the value of the face of the note and the receipt of Mr. Joseph P. Hale's check.

Q. What was said between you and him as to what the rate of the discount should be at or about the time of the giving of the note in question, Exhibit No. 1 of this date?

Same objections.

A. The rate of discount was to be 2 per cent. monthly.

Q. What time in the year was the firm of Peloubet, Pelton & Co. dissolved and the new firm of Peloubet & Co. formed?

A. (Witness referred to books).

Q. Are you able now to state, having referred to the books, when the firm of Peloubet, Pelton & Co. was dissolved and when the firm of Peloubet & Co. came into existence?

A. The firm of Peloubet, Pelton & Co. dissolved on the last day of the year 1879; that firm expired at that time.

Q. Mr. Pelton then went out?

A. Mr. Pelton then retired; yes, sir.

Q. And the new firm commenced when?

A. January 1st, 1880.

Q. And they continued right on with the business?

A. Yes, sir.

Q. What change was made between the business of Peloubet, Pelton & Co. and Peloubet & Co.?

A. Mr. Pelton retired from the firm of Peloubet, Pelton & Co. and the new firm of Peloubet & Co., consisting of Jarvis Peloubet and Charbrier Peloubet, was formed.

Q. When you went to Mr. Hale with the note of November 5th, 1874, Exhibit 1 of this date, had that note been passed to you, were you the owner of it, or was it a note of the firm of Peloubet, Pelton & Co., delivered to you to take to Mr. Hale?

Same objections, and the question also objected to as leading.

BY THE COMMISSIONER:

Q. Did the note belong to you or the firm, that is the question?

A. The note belonged to the firm.

FURTHER DIRECT EXAMINATION:

Q. When the note was signed and endorsed Peloubet, Pelton & Co., to whom was it delivered?

A. To Mr. Joseph P. Hale.

Q. It was the first handed to you, and you delivered it to Joseph P. Hale?

A. Yes, sir, to the best of my recollection.

Q. Who, at the time that it was signed, and until it was delivered to Mr. Hale, was the owner of this note, Exhibit No. 1 for defendant of this date.

Same objections.

A. Peloubet, Pelton & Co.

Q. Where did this transaction in regard to the note of November 5th, 1874, Exhibit No. 1 of this date take place?

A. At Mr. Joseph P. Hale's residence, 112 West Thirty-fourth-st.

Q. And where was the note signed and delivered to you by Peloubet, Pelton & Co.?

A. In the office of Peloubet, Pelton & Co.

Q. Which office—No. 14 East Fourteenth-st.?

A. At their office, 841 and 843 Broadway in the City of New York.

Q. On or about the 1st of August, 1877, did you have any conversation with Mr. Hale with reference to the rate of interest being reduced, and what was the conversation if you had any?

Same objections.

A. I did, and from the presentation of the facts the rate of discount was changed from 2 per cent. monthly to 1½ per cent. monthly.

Q. State what was said as near as you can recollect the conversation?

A. It will be impossible, it was so long ago, to state the exact conversation.

Q. I do not mean the exact conversation, I mean the substance of it, to the best of your ability.

BY MR. BEDLE: I make the same objections to all this examination of like character.

A. After a consultation with him upon the subject of the rate of interest it was changed from 2 per cent. monthly to 1½ per cent. monthly.

Q. Are you able to give any more fully what this conversation was?

A. It would be impossible to give it more fully than that the rate of interest or discount, whatever you may call it—

Q. Was changed from 2 per cent. to 1½ per cent.?

A. Yes, sir.

Q. On or about the 1st of November, 1878, did you have any further conversation with Mr. Hale in regard to a further reduction of the rate, and if so what was that conversation?

Same objections.

A. I did sometime in November, 1878.

Q. Now I ask you for the conversation.

BY MR. BEDLE: I make the same objections, with the further remark that the witness must speak from his memory.

A. To the best of my recollection during that month the rate of interest was arranged to be 10 per cent.

Q. With whom was the conversation had on that subject, who were present?

A. Mr. Joseph P. Hale and myself.

Q. Can you state what the conversation was?

A. A request was made for an additional loan.

Q. Of how much?

A. (\$25,000) Twenty-five thousand dollars.

Q. What did he say?

A. Do you refer—

Q. I mean the first time you had any conversation with him about the 10 per cent.

A. Will you have the kindness to read the previous question.

Previous questions and answers read to the witness from and concluding the question "On or about the first of November, 1878, did you have any further conversation with Mr. Hale in regard to a further reduction of the rate, and if so what was that conversation?"

A. To the best of my recollection arrangements were made at or about that time for an additional loan of \$25,000, making a total of \$100,000, and the rate of interest was to be 10 per cent.

Q. After the firm of Peloubet & Co. was formed, did you have any conversation with Mr. Hale, any further conversation with him on that subject?

Same objections?

A. I did.

Q. Who were present at that conversation, and when did it take place?

A. In regard to—what was that question?

Q. In regard to this matter about the money, or about the interest.

A. A conversation was held at the residence of Mr. Joseph Hale between Mr. Jarvis Peloubet and Mr. Joseph P. Hale and myself.

Q. When was that?

A. Sometime during the year and summer of 1880.

Q. Was it before or after the firm, consisting of Charbrier Peloubet and Jarvis Peloubet, was formed?

A. It was after the formation of the new firm, consisting of Charbrier Peloubet and Jarvis Peloubet.

Q. What was that conversation?

A. That was the conversation in which the rate of interest was reduced to 10 per cent.

Q. Do you recollect any part of that conversation? Did Mr. Peloubet in the course of that conversation ask for any reduction of interest, or ask for any rate of interest, and, if so, what?

A. Mr. Peloubet requested the rate of interest to be 6 per cent. per annum.

(To be continued.)

Professional Cards.

WOULD ACCEPT A FEW MORE STUDENTS
for thorough instruction in Harmony, Counterpoint or Composition; Terms, \$5 per lesson. Reference, Charles F. Tretbar, Steinway Hall. F. DOLAND, Pupil of E. F. Richter and Moritz Hauptmann. Address 22 West 15th Street.

ADOLF GLOSE,
Solo Pianist and Accompanist.
(With Miss Clara Louise Kellogg's Concert Co., seasons 1881-82-83-84-85-86.)
Address 210 East Tenth Street, New York.

CAROLA DORN,
CONTRALTO,
Metropolitan Opera House; Opera, Concert, Oratorio. Address for lessons—voice culture of the best (highest) German school—ENGAGEMENTS, 216 West Fortieth Street.

AUGUST A. WOLFF,
Violin.
881 Park (Fourth) Avenue.

MAX TREUMANN,
Baritone, Concert, Oratorio and Opera. Vocal Culture. 1457 Park ave., bet. 80th & 81st sts., New York.

JOHN BAYER,
Piano Instruction. Address, Steinway Hall, New York.

Mlle. ZÉLIA DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio. Address GEO. W. COLBY, 23 East 14th Street; or residence, 137 West 49th Street, New York.

VOGT CONSERVATORY OF MUSIC,
No. 59 East 14th Street, New York City.

MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.

PROF. S. E. JACOBSON,
Violin School, Cincinnati, Ohio.

Miss KATE BENSBERG,
Soprano,
Concerts, Oratorio and Opera. Address L. M. Ruben, Manager, 40 Union Square, New York.

MISS JOSEPHINE E. WARE,
Concert Pianist, Accompanist and Teacher.
405 Lexington Avenue, New York.

CARL ALVES,
Vocal Instructor, 246 E. 58th Street, New York.

MRS. FLORENCE CLINTON-SUTRO,
Teacher of the Pianoforte and Concert Pianiste,
292 Fifth Avenue, New York.

MME. MURIO-CELLI,
Vocal Instruction,
No. 18 Irving Place.

MISS ELEANOR GARRIGUE,
TEACHER OF THE PIANOFORTE.
Residence: 109 East 17th Street, bet. Union Square and Irving Place, New York.
Miss Garrigue refers by permission to her instructors: William Mason, New York; Oscar Raif (Royal High School of Music), Berlin; and to Mr. William Steinway, of Steinway & Sons, New York.
For terms apply at the above address.

FREDERICK AND ANNA CLARK-STEINIGER
Have recently arrived from Berlin, Germany, and are prepared to receive pupils for instruction in their new system of Pianoforte Playing. This system, which was well received and extensively published in Berlin, greatly lightens labor for the student and pianist, insures health and rapidly develops control of all the artistic powers. Apply personally or by letter at 24 Clinton St., Cambridgeport, Mass.

MR. AD. M. FOERSTER,
Voice Culture, Piano, and Theory of Music,
Pittsburgh, Pa.

MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.

FREDERICK W. JAMESON,
Tenor. Oratorio and Concerts.
Care of George Colby, 23 E. 14th Street.

MISS HATTIE J. CLAPPER,
Contralto for Concert and Oratorio. Address Mr. W. COURTNEY, 27 Union Square, New York.

MAX BENDHEIM.
Basso Cantante for Oratorio, Concerts and Vocal Instruction.
Care of WM. KNABE & Co.,
112 Fifth Avenue, City.

MISS LAURA B. PHELPS,
SOLO VIOLINIST.
"Miss Phelps possesses a fine technique, beautiful tone; indeed, all the qualities demanded of the virtuoso combined with youthful grace."
"OVIDE MUSIN."
Address, 24 Greene Avenue, Brooklyn, N. Y.

J. F. VON DER HEIDE.
Kullak's Academy of Music, and Böttcher's High School for Pianoforte, Berlin. Pianoforte, Harmony and Counterpoint. Lessons in Ensemble Playing (Violin). Address STEINWAY HALL, New York.

MADAME MARIE DAUSZ,
VOCAL CULTURE.
Address "THE FLORIDA," 331 Second Avenue, or care of Steinway Hall, New York.

MR. FRANK H. TUBBS.
Vocal Instruction; Conducting Singing Societies.
11 E. 14th Street. Room 8.

MME. LOUISE GAGE-COURTNEY,
Vocal Instruction,
Address 28 East 17th Street, New York.

C. A. CAPPA,
(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

THEODORE SUTRO,
Attorney and Counsellor-at-Law, 99 Nassau Street (Bennett Building), uptown address, 292 Fifth Avenue, New York.

ANNA BULKLEY HILLS,
Contralto. Concert and Oratorio,
American Exchange, London.

ANTHONY J. DAVIS,
Instruction in Music in all of its branches. Organist of Temple Emanu-El, Forty-third Street and Fifth Avenue. Address Wm. A. POND & Co., 25 Union Square, New York.

C. F. DANIELS,
Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

LOUIS BLUMENBERG,
Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

MISS DORA BECKER,
Concert-Violiniste. Address 150 East 86th Street, New York.

VICTOR S. FLECHTER,
Importer and Dealer in Cremona Violins, Violas and 'Cellos. Italian, French, German and other makers.
Roman Strings, Fine Bows, Artistic Repairing.
Address 23 Union Square, New York.

M. DEYO,
Solo Pianist, and Teacher of the Pianoforte
Address Steinway Hall, New York.

MRS. HELEN AMES, SOPRANO,
CONCERT AND ORATORIO SINGER,
Address 106 W. 53th Street, City.

DILLER'S BAND,
Francis X. Diller, Musical Director.
String Orchestra, Military and Serenade Band.
Diller's Classical Cornet Quartette.
Office, 224 E. Thirteenth St., New York.

MRS. BELLE COLE,
Mezzo-Soprano, Contralto, Oratorio and Concerts. The under-signed is authorized to make engagements for Mrs. Belle Cole. GEO. COLBY, 23 E. 14th Street, New York.

THE ART OF SINGING.
Improvement of Voice—Best Modern School—successfully taught by SIG. PIETRO FERRANTI. A limited number of pupils wanted. Address 107 E. 19th Street.

MR. FREDERICK LAX,
Solo Flute of Gilmore's Band; also Solo Flageolet. Open for concert engagements. Address, Office Musical Courier, 25 E. Fourteenth St., New York.

FREDERIC GRANT GLEASON,
Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence.
Address, 170 State Street, Chicago.

DR. L. H. FRIEDBURG,
40 East Tenth Street, New York.
Professor of the German language. Grammar, Elocution, Clear Pronunciation for Vocalists. Lessons at teacher's or at pupil's residence.

JOSEPH COMELLAS,
A Pupil of Plaidy and Moscheles,
PIANIST AND ACCOMPANIST,
Will receive pupils in the art of piano playing. References: Mr. G. Schirmer, Messrs. Martens Bros. Messrs. A. Cortada & Co. Residence, 39 W. 16th St.

Mme. ANNA DRASDIL-KERSCH,
CONTRALTO,
Herr JOSEPH KERSCH,
BASS-BARITONE,
Graduate of the Vienna Conservatory.
Concert and Oratorio, Vocal and Piano Instruction, No. 337 Second Avenue, between 19th and 20th Streets.

ACHILLE ERRANI,
VOCAL TEACHER,
221 East 18th Street, New York.

UNION CENTRAL Life Insurance Co.

HIGHEST INTEREST RATE!
LOWEST DEATH RATE!
LARGEST DIVIDENDS!
ENDOWMENTS at LIFE RATES!

Assets, over \$3,000,000.

PHILIP H. FRASER, Gen'l Agent,
18 Wall Street, New York.

THE REYNOLDS COMBINATION Piano Mover



Send for circulars to
W. S. REYNOLDS, De Kalb, Ill.

JACOB DOLL,

—MANUFACTURER OF—
Pianoforte Strings and Desks,
DEALER IN MUSIC WIRE,
402, 406 & 408 East 30th Street, New York.



THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT REPRESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



Promptitude,
Accuracy.

LOCKWOOD PRESS

HOWARD LOCKWOOD,

Proprietor,

PRINTING ESTABLISHMENT

AWARDS FOR PUBLICATIONS, PRINTING AND ART.

PARIS EXPOSITION, 1878—Diploma of Honor.
SYDNEY INTERNATIONAL EXHIBITION—1879—
1880—First and Special Degree of Merit;
also Second Degree of Merit.
MELBOURNE INTERNATIONAL EXHIBITION
1880—1881—Four First Orders of Merit,
two Silver and two Bronze Medals.
ATLANTA INTERNATIONAL COTTON EXPOSITION,
1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special
First and two First Degrees of Merit, two
Gold and two Silver Medals.
CINCINNATI INDUSTRIAL EXPOSITION, 1881—
1882—Highest Award.
NEW ZEALAND INTERNATIONAL EXHIBITION,
1882—One Gold and three Silver Medals,
Highest Awards.
CALCUTTA EXHIBITION, 1883—Silver Medal.

FINE CATALOGUE WORK A SPECIALTY.

CIRCULARS, Pamphlets, Catalogues, Books, Newspapers, and all kinds of work printed at moderate rates for good work. Photo-engraved plates, ready for letterpress printing, by the best process, furnished in facsimile or reduced size, from an ordinary proof-sheet, pen-sketch or photograph. Send for Estimate.

Nos. 126 & 128 DUANE STREET, NEW YORK.

NEWBY & EVANS'

Upright Pianos

ARE DURABLE AND WELL FINISHED
INSTRUMENTS.

PRICES MODERATE.

Factory, 528 W. 43d Street,
NEW YORK.

JARDINE & SON



ORGAN BUILDERS,
318 & 320 East 30th St., New York.

LIST OF OUR LARGEST
GRAND ORGANS:
Fifth Avenue Cathedral, N. Y.,
4 manuals; St. George's Ch.,
N. Y., 4; St. Paul's M. E. Ch.,
N. Y., 4; Fifth Avenue Pres.
Ch., N. Y., 3; Brooklyn Tab.
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.

MUSIC TEACHERS'

National Association.

PRESIDENT: A. A. STANLEY,
10 Pallas St.,
PROVIDENCE, R. I.
SEC. TREAS.: THEODORE PRESSER,
1004 Walnut St.,
PHILADELPHIA.

TENTH ANNUAL MEETING,
June 30, July 1 and 2, 1886,
—AT—

TREMONT TEMPLE, BOSTON, MASS.

Official Report of Ninth Annual Meeting, containing
Lectures, Discussions, List of Members, &c., will
be sent for 25c. by addressing the Secretary.

The Trade.

—Bein Brothers & Co., of Newark, N. J., will probably handle the Smith American organs in the future.

—The Starr piano, manufactured by Messrs. James M. Starr & Co., Richmond, Ind., is represented in Leavenworth by Carl Hoffman.

—Mr. John R. Henricks, of the piano firm of Mellor, Hoene & Henricks, mourns the loss of his little daughter, Nellie, aged about four years.—*Ex.*

—W. A. Kimberly, who represents Gilbert & Co. pianos at 88 Fifth-ave., has been successful in placing these instruments with some of the largest firms in the trade.

—The enlarged warerooms of W. F. Tway, No. 44 Union-sq., are among the largest and most elegant piano-rooms in the city. Clough & Warren organs, Decker & Son and Hallett & Davis pianos are on sale at Mr. Tway's warerooms.

—A complimentary concert was given on the evening of June 1 in the warerooms of C. C. Briggs & Co., 5 Appleton-st., at which a number of vocalists and instrumentalists appeared before an interested audience. It was tendered to Mr. Frank Wheeler, the young traveling salesman of the firm.

—S. Brainard's Sons, of Cleveland, have been doing an immense trade with the J. & C. Fischer pianos. The firm has introduced these instruments among so many families and institutions in Cleveland and vicinity that they are now recognized strictly upon their merits and sold readily.

—A complimentary soirée musicale will be given by the Wilcox & White Organ Company, at their salesrooms, 75 Fifth-ave., Pittsburgh, this evening at eight o'clock, under the direction of Harry P. Ecker, assisted by the Rhys family, Mr. William McCutcheon, basso, Morris Stephens, tenor, and Henry P. Ecker, pianist.

—The actual sales of the Mason & Hamlin pianos for the first five months of the present year show an increase of considerably more than 100 per cent. over the first five months of the year 1885. Nothing could more surely indicate the extraordinary rapidity with which these instruments are taking their position among the most fashionable and popular upright pianos of the day.

A GOOD CHANCE.—A good chance is now open to a manufacturer of pianos to have his pianos represented on the road by a first-class man who thoroughly understands his business. He is now traveling for an organ manufacturer and wishes to combine the two—one-half expenses and one-half the salary required.

Address—Organ Manufacturer,
THE MUSICAL COURIER,
25 East Fourteenth-st., N. Y.

—In an article on the old Masonic Temple building, located corner Tremont-st. and Temple-pl., Boston, which has been altered and is now occupied by a large dry-goods firm, the Boston *Home Journal* says:

The northern corner of Temple-pl. has "played many parts" in its time, and seen many vicissitudes indicative of the natural progress of the time. Within the original walls of the sombre and solid stone building, which from 1830 to the spring of last year occupied that site, have been celebrated the impressive rites of the most dignified of Masonic bodies. Here Bronson Alcott and Margaret Fuller exerted their mental sway; here the fascinating Fanny Kemble was introduced to a Boston public by Charles Sumner; here the Handel and Haydn society and many prominent vocalists in the fifties appeared; here Ole Bull tuned his magic violin. In fact, until the growth of the Masonic order crowded everything else out the hall in this building was used for some of the finest entertainments given in Boston.

In 1853 it was sold to the United States Government, having been occupied for some time by the famous piano house of Chick & Son. From August, 1859, to May, 1885, the building was occupied by the United States Courts.

—NEWBURG, N. Y., June 2.—John H. W. Cadby, the musical instrument dealer, formerly at Hudson, who failed for a large amount three months ago, and who has been extradited from Canada on a charge of forgery, arrived in Hudson yesterday in charge of Deputy Sheriff E. A. Traver. Cadby was taken to the county jail and turned over to the custody of Sheriff Hinsdale to await examination.

—At a recent fire in an organ warehouse a serious conflagration was prevented by the admirable manner in which the firemen played upon the burning instruments. Ah! It used to be the piano that the firemen played upon, in the days of long ago. Perhaps they have become more proficient now.

—Cory Brothers, of Providence, are advertising largely as representatives of William Knabe & Co., Hallett & Davis, Kranich & Bach, Emerson Piano Company, Smith American Organ Company and W. W. Kimball Company.

—J. H. Rheem, of Ottumwa, Ia., offers to the trade his "Accompanist," which is an attachment to an organ or piano by which any person can play an accompaniment, no matter what key the composition may be written in.

—Mr. A. S. Bond, treasurer, and Mr. H. A. Vogel, of the Fort Wayne Organ Company, called on us on Monday last; both gentlemen are on an Eastern business tour for the company.

—J. N. Merrill is on the road for the Smith American Organ Company, Boston, and will go as far South as Lynchburg, Va., returning via several Pennsylvania cities.

—Mrs. Zebina Smith, formerly of Erie and now in the piano business at Meadville, Pa., may reopen again in Erie, where she is erecting a building.

—The shipments of organs by the Fort Wayne Organ Company during May, 1886, were 25 per cent. greater than the May shipments of 1885.

—Mr. Karr, who is with Mr. F. G. Smith, at the latter's factory in Brooklyn, has been in the piano manufacturing business during the last forty-eight years, and he can trace the history of all the large firms in this country.

ORGAN MANUFACTURERS, ATTENTION!—A piano house located in a large city is selling quantities of pianos on a plan of its own. Organs could also be sold on that plan by the firm. Organ manufacturers desirous to make an opening and do some business with this firm can address, with catalogue, B. B., care of THE MUSICAL COURIER.

25 E. Fourteenth-st., New York.

Hymen and Hardman.

HERE is one of the best notices ever gotten up by Mellor, Hoene & Henricks. That it is very *apropos* no one will deny:

"The month of roses, of orange blossoms and of weddings is at hand. Hymen's willing victims are filing up to the altar in unusual numbers to repeat the momentous words 'I will,' and to begin united life with the object of their choice. To make the new home attractive is one of the chief aims of the happy man who brings to his home the June bride. If he is as wise as he is loving he will, of course, have a new piano open in the parlor to invite the fair bride to the piano stool. If he is as intelligent in musical matters as he is loving, he will see that the new piano bears the name of Hardman. Hymen and Hardman form a pleasing and potent combination, and the finding of a Hardman piano in the new parlor is a fitting *finale* to the wedding tour. The happiness of the newly-wedded pair will be pretty well assured under such conditions.

The Hardman instrument sets a good example to young married people. It never betrays weakness and is always ready to respond promptly to the mood of its mistress. It preserves its best qualities through years of wear and fear and its voice is always full of melody and sweetness. Such are only a few of the attributes that make the Hardman a piano pre-eminently adapted for wedding gifts. A June wedding would indeed be robbed of much of its joyousness if the groom has neglected to visit the Palace of Music, 77 Fifth-ave., to select a piano for his bride. The firm of Mellor, Hoene & Henricks show a splendid assortment and should be conferred with immediately by lovers of a reliable piano in general and by June bridegrooms in particular. The instrument of Orpheus was a lyre. That of Hymen is certainly a Hardman piano.

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,
SOLID IN CONSTRUCTION,
BRILLIANT IN TONE,
MAGNIFICENT IN TOUCH,
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,
SOLID IN CONSTRUCTION,
BRILLIANT IN TONE,
MAGNIFICENT IN TOUCH,
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d St., | Factories, 251 East 33d and 406 and 408 East 30th St.
NEW YORK.

WESSELL, NICKEL & GROSS

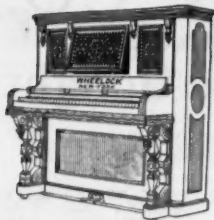
— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT Pianoforte Actions,455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
— NEW YORK. —

— * ESTABLISHED 1843. * —

WOODWARD & BROWN,**Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

WHEELOCK PIANOS

MANUFACTORY:

Nos. 763 to 785 East 149th Street.

WAREROOMS:

No. 25 East 14th Street,
NEW YORK.**EMERSON PIANO COMPANY**

(ESTABLISHED IN 1849.)

Manufacturers of SQUARE, UPRIGHT AND COTTAGE

Piano-Fortes.

More than 40,000 Made and in Use.

EVERY PIANO WARRANTED FOR SEVEN YEARS.

— * Illustrated Catalogue Free. * —

Warerooms, 146 A Tremont St., Boston.

SOUNDING BOARDS, WREST PLANK, Etc.

L. F. HEPBURN & CO., 444 BROOME STREET, NEW YORK.
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT, *

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue & Broadway,

NEW YORK.

JAMES & HOLMSTROM,233 & 235 E. Twenty-First St.,
NEW YORK.

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE
EXCELLENCE OF THEIR INSTRUMENTS.**PIANOS** OF STRICTLY FINE GRADE AT
MEDIUM PRICES.

— WE MANUFACTURE —

Grand, Upright and Squares.**HALLET & DAVIS CO.'S PIANOS.**

GRAND, SQUARE and UPRIGHT,

Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.WAREROOMS: 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.**CLOUGH &
WARREN
ORGANS,**

— WITH —

Patent Qualifying Tubes,

— GIVING —

**PIPE ORGAN
TONE.**Goods, the Best.
Prices, Low.

STRICT PROTECTION.

Agents Wanted.

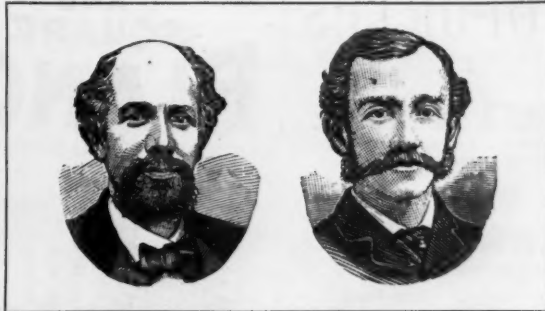
ADDRESS,

CLOUGH & WARREN ORGAN CO., Detroit, Mich.**FREEBORN G. SMITH,**

— SOLE MANUFACTURER OF —

Bradbury Piano-Fortes,

MANUFACTORY CORNER WILLOUGHBY AND RAYMOND STREETS, BROOKLYN.



— THE OLD RELIABLE —

"BRADBURY" PIANO,

Warerooms and Principal Office:

No. 95 FIFTH AVENUE, cor. 17th Street, NEW YORK.

BROOKLYN—338 Fulton Street.

BROOKLYN—664 and 666 Fulton Street.

BROOKLYN—95 Broadway, E. D.

BROOKLYN—794 Broadway, E. D.

JERSEY CITY—43 Montgomery Street.

WASHINGTON, D. C.—1103 Pennsylvania Ave.

PHILADELPHIA—1030 Arch Street.

SARATOGA SPRINGS—484 Broadway.

CASE FACTORY—LEOMINSTER, MASS.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONL,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

C. KURTZMAN, — MANUFACTURER OF —
Grand, Square and Upright

PIANOFORTES.

106, 108 and 110 Broadway, Buffalo, N. Y.

SMITH AMERICAN ORGANS

— AND —

PIANOS ARE THE BEST.

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE

SMITH AMERICAN ORGAN CO.,
BOSTON, MASS.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.
WAREROOMS:

112 Fifth Avenue New York.

204 & 206 W. Baltimore St., Baltimore.

C. N. STIMPSON,

MANUFACTURER OF

Carved * Piano * Legs,

LYRES and TRUSSES for Upright Pianos,
large variety of New Designs for Upright and
Grand Pianos.

ADDRESS WESTFIELD, MASS.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States
Centennial Exhibition, 1876.

And are admitted to be the most Celebrated In-
struments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application
Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

Factory, from 233 to 245 E. 23d St., New York.

C. S. STONE,

— MANUFACTURER OF —

First-Class Square and Upright

PIANO * CASES,

Erving, Mass.

CHRISTIE UPRIGHT AND SQUARE PIANOS

CHRISTIE & CO., 518 to 526 W. 48th St.

BEHR BROS. & CO.

NEW PATENT
Harmonic Upright

AWARDED THE HIGHEST GOLD MEDAL AT THE
NEW ORLEANS EXPOSITION.

TEXT OF JUDGES' REPORT: "The QUALITY
of TONE, which is REMARKABLY fine, by its
POWER and BRILLIANCY the SINGING qualities
of the instrument, the TOUCH even throughout, the
CONSTRUCTION, EXCELLENCE of DESIGN, and
PERFECTION of WORKMANSHIP."

WAREHOUSES, 15 EAST 14TH STREET.

Factory, 292, 294, 296 and 298 Eleventh Ave.
Cor. 29th Street, New York.



C. REINWARTH,
PIANOFORTE STRINGS,

114 East 14th St., New York.

ESTABLISHED 1847.

SAMUEL PIERCE,
READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class
VOICED WORK, both Flue and Reed, and
ARTISTIC DECORATION OF
FRONT PIPES.
Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.



THE BALDWIN BACK REST

A New and Practical Back Rest.

Can be Attached
to any Piano or
Organ Stool.

Adjustable to Any
Child or Adult.

Is the only Back Rest
made which Supports
the Back.

IS CHEAP.

In buying this Rest you
do not have to buy
a Stool.

SATISFACTION GUARANTEED.

The best and most practical
attachment for supporting the
back when performing on Piano or Organ ever made.
For prices and full particulars address

BALDWIN BACK REST CO.,

173 Plum St., Cincinnati, Ohio.

F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.



THE MANUFACTURE OF
LYLONITE & CELLULOID KEYS
A SPECIALTY

SYLVESTER TOWER,
MANUFACTURER OF
PIANO FORTÉ & ORGAN KEYS,
GRAND, SQUARE & UPRIGHT
PIANO FORTÉ ACTION.

137 to 145 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.

CAMBRIDGEPORT, MASS.



PACKARD ORGAN.

IT HAS NO SUPERIOR!

SEND FOR CATALOGUE AND PRICES TO
FORT WAYNE ORGAN CO., Fort Wayne, Ind.

WE INVITE DEALERS VISITING THIS CITY TO CALL AND SEE A
FULL LINE OF STYLES AT OUR

NEW YORK OFFICE, with C. H. DITSON & CO., 867 Broadway.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1854. —

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.

Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.

GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT.

THE SMALLEST UPRIGHT
PIANO MADE.

Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.

QUITE NEW.

JUST patented an action with all
iron rails; very efficient for
hot or damp climates. The rails
cannot warp; the pivot-forks, made
of an extremely hard wood, specially
prepared and seasoned, are screwed
to the iron rails. Prices and particu-
lars free on application.

HERRBURGER-SCHWANDER,

— MANUFACTURER OF —

Pianoforte Actions & Keyboards

— ADDRESS —

HERRBURGER-SCHWANDER, 16 rue de l'Evangile, PARIS, France.

Agents for the United States — WILLIAM TONK & BRO., New York.

GOLD MEDALS:

Paris, - - - 1878

Frankfort-o.-M., 1881

DIPLOMA OF HONOR:

Amsterdam, - 1883

Antwerp, - - 1885

Devotes special attention to the tastes of the
American trade. Free delivery at
customer's factory. Competition
Prices. Prompt Service.
Liberal Conditions.



STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.

— DO NOT BUY UNTIL SEEING THE —

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

The Belmont and The Milton ORGANS.

First Class, New and Attractive Styles.

AGENTS WANTED.

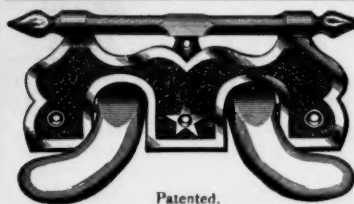
1129 CHESTNUT ST., PHILADELPHIA.



THE TABER ORGAN CO.

FACTORY,

Worcester, Mass.



R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

PIANO HARDWARE,

Brackets, Pedal Guards, Pedal Feet, &c.
Nickel-Plating, Bronzing and Japanning, Fine Gray and
Malleable Iron Castings. All kinds of Piano Bolts
constantly on hand.

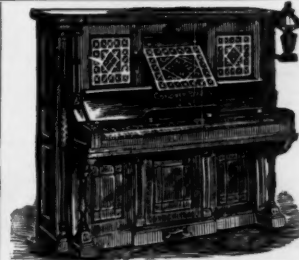
STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.



CONOVER BROS.

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists
and salesmen, are our Patent Action, Patent Metal Action Rail
and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme.
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anion Streletski,
E. M. Howman, Gustave Krebs, G. W. Steele, Hartman, of
San Francisco, and many others.

105 EAST 14th STREET, NEW YORK.

OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

T. F. KRAEMER & CO., 103 East Fourteenth St., NEW YORK.

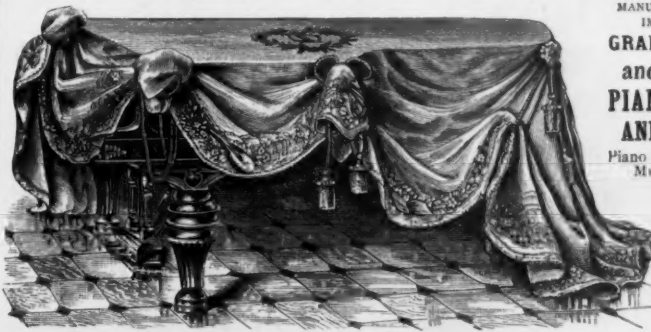
MANUFACTURERS AND
IMPORTERS OF

GRAND, SQUARE
and UPRIGHT
PIANO COVERS
AND SCARFS,

Piano Stools,
Music Racks,
Artists' Busto
&c., &c.

Goods sent
on Selection
to the Trade.
Lowest Prices.

Ottoman
Piano Stools
a great
Specialty.



FLAGS AND BANNERS FOR MUSICAL SOCIETIES.

P. O. Box 2920. Next to Steinway Hall. Send for Illustrated Catalogue.

E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequaled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL.

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

MASON & HAMLIN

Exhibited at **ALL** the important **WORLD'S INDUSTRIAL COMPETITIVE EXHIBITIONS FOR 19 YEARS, MASON & HAMLIN ORGANS** have, after most rigid examinations and comparisons, been **ALWAYS FOUND BEST**, and **Awarded Highest Honors**; *not even in one such important comparison has any other American Organ been found equal to them.*

ORGANS One Hundred Styles, adapted to all uses, from the smallest size, yet having the characteristic MASON & HAMLIN excellence, at \$22, to the best instrument which it is possible to construct from reeds at \$900 or more. Illustrated Catalogues, 46 pp., 4to, and Price Lists free.

The **MASON & HAMLIN UPRIGHT PIANOFORTES** add to all the improvements which have been found valuable in such instruments one of peculiar practical value, tending to greater purity and refinement in quality of tone and durability, especially diminished liability to get out of tune. Pronounced the greatest improvement made in Upright Pianos for half a century. The MASON & HAMLIN Co. pledge themselves that every Piano of their make shall illustrate that **VERY HIGHEST EXCELLENCE** which has always characterized their Organs.

Send for circular with illustrations, full description and explanation.

MASON & HAMLIN ORGAN AND PIANO CO.,

BOSTON: 154 Tremont Street. | CHICAGO: 149 Wabash Avenue.
NEW YORK: 46 East 14th Street (Union Square).

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

C. C. BRICCS & CO.

Upright and Square Pianos.

NO. 5 APPLETON STREET, BOSTON, MASS.

ALFRED



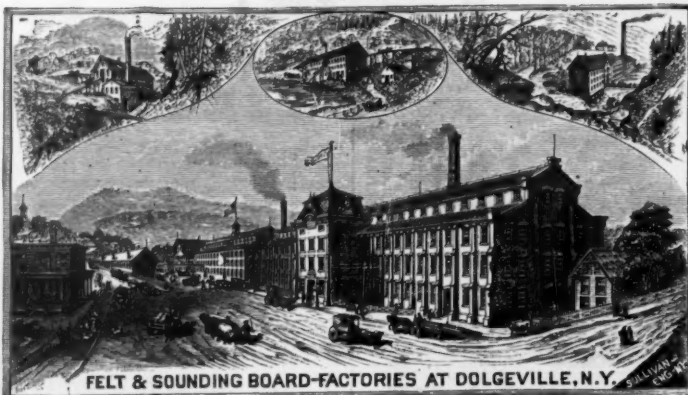
Philadelphia, 1876.

DOLCE,



Vienna, 1873.

FELT AND SOUNDING-BOARD WORKS:
DOLGEVILLE, N. Y.



FELT & SOUNDING BOARD-FACTORIES AT DOLGEVILLE, N. Y.



Paris, 1878.

SAW MILLS:
DOLGEVILLE, OTTER LAKE, PORT
LEYDEN, LEIPZIG, N. Y.

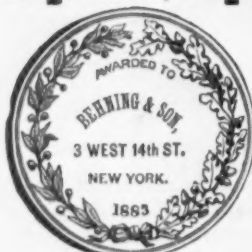
PIANO ORGAN

MATERIALS,

122 EAST THIRTEENTH STREET, NEW YORK.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

BEHNING & SON.

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.

McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.

The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address **E. McCAMMON, Cor. Broadway and North Ferry Street. Albany, N. Y.**
Only Successor to BOARDMAN, GRAY & CO.

JAMES M. STARR & CO.

SUCCESSORS TO

Chase Piano Co.

RICHMOND, INDIANA.

